LIFE OF WILLIAM BLAKE

By THOMAS WRIGHT

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THE LIFE OF WILLIAM BLAKE.

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WILLIAM BLAKE

BY

THOMAS WRIGHT,

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With 135 illustrations, including 2 in colour, maps, plans, etc.

IN TWO VOLUMES.

VOL. 2.

OLNEY, BUCKS: THOMAS WRIGHT.

1929.

Quarto
PR
4146
W7
V.2

PRINTED IN GREAT BRITAIN
BY
C. J. FARNCOMBE & SONS, LTD.,
30 IMPERIAL BUILDINGS, LUDGATE CIRCUS,
LONDON, E.C.4.

38074

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LIFE OF WILLIAM BLAKE.

VOLUME II.

CHAPTER XI

1805 AND 1806

MILTON, BLAIR'S *GRAVE*, CANTERBURY PILGRIMS

BIBLIOGRAPHY

47. Milton. Begun at Lambeth, c. 1797. Additions made till 1815.
48. Debtor and Creditor Account between Blake and Butts. 1805—6.
49. Remarks on the Drawings of Thomas Heath Malkin. c. 1805.

THE title page of Blake's poem **Milton,** which was commenced at Lambeth, is dated 1804. Only four copies of the book are known.[1] Three have water-marks dated 1808, and one—the Windus copy—which is more elaborately coloured than the others, has the water-mark 1815. The book contains 42 plates of text, with 9 other plates without text, making 51 in all. The title runs, "Milton, a poem in 12 books," although the poem as now known consists of only two books. In the copy in the New York Public Library the "1" of the 12 is quite distinct, therefore the theory that the "1" is merely part of a decorative stroke which happens to fall in front of the "2" must be abandoned. Evidently Blake's first idea was to make a longer work.

Milton, though partly written at Lambeth,[2] is largely the story in symbolical language of the quarrel with Hayley. Though the

1 i. British Museum Copy. ii. Butts's Copy in the H. E. Huntington Library. iii. Beckford Copy in New York Public Library (title page reproduced in Sloss, Vol. 1). iv. The Windus Copy. Sold at Sotheby's, December 11th, 1923, for £3,400. See *Times Literary Supplement*, Dec. 13th.

2 Proved by the references to Hercules Road and the Apollo Gardens. *Milton* 25 49, 50.

etching was begun in 1804 and regarded as finished in 1808, Blake even after that date affixed extra pages, one—in the Windus copy—being added so late as 1815.[1]

Looking round for the reason of the low state of art and literature in his own time, he came at last to attribute it to the rise and subsequent influence of Puritanism[2] in this country; and he averred that Milton, though a true poet, was, as the grandest man of his time, responsible for most of the mischief. Milton, aware of the harm he had done, would, necessarily, according to Blake, be unhappy even in heaven. But he could be purified, and this poem tells how the cure was effected.

Milton had in his early days been gifted with Divine Imagination, as *L'Allegro* and other poems show. His *Paradise Lost*, great as it is, would have been greater but for the fact that he had become a worshipper, not of Christ, but of Urizen-Jehovah.[3] Milton's errors—personified as his three wives and three daughters, his six-fold emanation—still troubled the world. To redeem them he must return to earth—to Eternal Death—where his emanation would be lost.

Book 1. In the Preface the stolen and perverted writings of Homer, Ovid—yes, even his favourite Ovid—and other of the classics are condemned, and the "Sublime of the Bible" is eulogised. We do not want Greek or Roman models if we are but just and true to our own Imaginations. Then follows one of the finest and best known of his lyrics:

"And did those feet in ancient time?"

the third stanza of which runs:

"Bring me my Bow of burning gold:
Bring me my Arrows of desire:
Bring me my Spear: O clouds, unfold!
Bring me my Chariot of fire."

Miss A. M. Butterworth possesses an exquisite water-colour of a

1 First printed in K. ii. 310.

2 Every natural effect has a spiritual cause. *Milton*, K. ii. 345. Cf. "Each thing is its own cause and its own effect."—Notes to Lavater.

3 Cf. remarks on Milton in *Marriage of Heaven and Hell*.

plate from *The Marriage of Heaven and Hell*, page 21—the youth sitting on the mountain top. It is much like the engraved plate, only he has a spear and a bow. The poem, as everyone knows, concludes:

> "I will not cease from Mental Fight,
> Nor shall my Sword sleep in my hand
> Till we have built Jerusalem
> In England's green and pleasant Land."

Then follows an address to the Daughters of Beulah, who are bidden to tell what caused Milton to descend to earth. It was a bard's prophetic song sung at the Tables of Eternity about the Fall of Albion and the struggle between Palamabron (Blake) and Satan (Hayley, the Miller of Eternity[1]—Newton's Pantocrator).[2] Palamabron calls down all Eden into his tent [the cottage at Felpham], and prays,

> "O God, protect me from my friends, that they have not power over me;
> Thou hast given me power to protect myself from my bitterest enemies."[3]

Satan, usurping the Divine attributes, accuses Palamabron of ingratitude, adding, "I am God alone."[4] Leutha (Miss Harriet Poole) then comes forward, and, while her "moth-like elegance" shines over the assembly, takes upon herself all the blame.[5] She says:

> "I loved Palamabron[6] and I sought to approach his Tent,
> But beautiful Elynittria [Mrs. Blake] with her silver arrows repelled me. . .
> Oh wherefore doth a Dragon-form forth issue from my limbs
> To seize her new born son?"[7]

Satan's way (she admits having urged him to it) was "To do unkind things in kindness." She then flees to Elynittria's tent and the assembly sends the Seven Eyes of God one after the other to set the world right. Cf. *Vala* viii. (K. ii. 112). The last of the Eyes, Jesus, was punished as a Transgressor, and Blake bursting in upon the story exclaims:

1 On account of his Mills—Turret House—where Reason was supreme. Blake was also thinking of Felpham Mill. See Vol. 1, p. 133.

2 Greek = omnipotent. K. ii. 309.

3 K. ii. 316. 4 K. ii. 317. 5 K. ii. 320.

6 I.e. she had obtained patronage for Blake.

7 K. ii. 320. Cf. the picture in *America* of the serpent proceeding from the woman.

"Glory! Glory! Glory! to the Holy Lamb of God!
I touch the heavens as an instrument to glorify the Lord.[1]

Then Elynittria soothes Leutha with soft words and brings her to Palamabron's bed; that is, tries to convert her to another way of thinking. The language is, of course, all figurative.

Milton, moved by the song, descends to earth.[2] As he passes downwards, "his real and immortal self" sinks upon a couch of gold in Beulah, to sleep during his absence. He enters his shadow and sees the misery of the world, with Albion asleep. Urizen blocks the way, and Plate 15 depicts Milton struggling with the icy, old reprobate, while above, a heavenly choir celebrate with harp and trumpet his ultimate victory. He reaches Felpham, and in Plate 29 (E.Y.) we see him, as a star, entering Blake's foot.[3] In other words, Blake had loved Milton so long, and had read and pondered him so often, that in moments of sur-excitation the two became one. Later, the picture is reversed, and we see the star entering his brother Robert's foot. How this was managed will be understood after reading Palmer's remarks in our Chapter 16.

Then Ololon, a virgin of 12 years old and a dweller in Eternity (she is the Truth that Milton had rejected), resolves to follow the poet to earth. At that moment Los, the poetic instinct, presents himself as a flaming, terrible sun behind Blake's back [Plate 21, E.Y.] and then enters him. They go together [Los within Blake] to the City of Art, Golgonooza,[4] but are not allowed to enter because of Milton's errors. Milton, however, being united with Los in Blake's body, can redeem himself and correct his doctrines.[5] Blake then attains to complete poetic perception; in other words, all dross is removed from him, and also from Milton within him.

In 26 72 (K. ii. 341) occur the fine lines relative to the regenerative power of Time:

1 K. ii. 322.
2 K. ii. 324, line 4.
3 K. ii. 334, line 1. Cf. "Thou hast fallen in darkness like a star."—Ossian (Fingal) Works, Book 1, page 11. Robert, though dead, was still in Blake's idea alive. He is not mentioned in the text.
4 K. iii. 336, line 3.
5 K. ii. 338, last lines.

BLAKE'S *Milton*, PLATE 29.

Blake in a moment of Inspiration. The Star of Milton is entering his foot. See page 4.

BLAKE'S *Milton*, PLATE 33.

Robert (Blake's Brother) in a moment of Inspiration.

THE HORSE THAT HAD THROWN ITS RIDER.

Hayley's *Ballads*, 1805. $4\frac{1}{4}$ by $2\frac{3}{4}$ inches.
This is the picture criticised by
Lady Hesketh.

See pages 9 and 10.

THE DOG.

Hayley's *Ballads*, 1805. $4\frac{2}{16}$ by $2\frac{3}{4}$ inches.
This is the picture that was so
mercilessly criticised by Southey.

See page 10.

"Time is the mercy of Eternity; without Time's swiftness,
Which is the swiftest of all things, all were eternal torment,"

an idea elaborated in 27 44—61. Then follows the story of the Last Vintage and the awakening of Albion as in *Vala* and *Jerusalem*. A last Judgment has come and man is divided into the Elect, the Redeemed and the Reprobate [the estimable Devils of *The Marriage of Heaven and Hell*]—an inversion of the orthodox order. Very splendid are some of the passages that follow, among the finest being that describing the dance of the summer insects:

"every one the dance
Knows in its intricate mazes of delight artful to weave;
Each one to sound his instruments of music in the dance,
To touch each other and recede, to cross and change and return."[1]

Book 2. At the top of the first plate of Book 2 are several falling figures—"the sons and daughters of Ololon." How a girl of twelve, "a virgin," could have sons and daughters, older than herself too,[2] is a riddle not easy to explain; though her family history is really not more surprising than that of Ozoth with his eight million and eight children.[3]

Above and among the figures are three mottos engraved in reverse:

"How wide the Gulf and Unpassable! between Simplicity and Insipidity [between Blake's poetry, for example, and Hayley's verse]. Contraries are Positives. A Negation is not a Contrary."[4]

The book itself opens with a beautiful description of Beulah, and then we come to that limpid and lovely passage commencing:

"Thou hearest the Nightingale begin the Song of Spring.
The Lark sitting upon his earthly bed, just as the morn
Appears, listens silent; then springing from the waving corn-field, loud
He leads the Choir of Day—trill, trill, trill, trill."[1]

At the same time Ololon, carrying out her design, descends in a wondrous and **Hermetic Moment** to Blake's garden at Felpham. It is when a man awakes from sleep that his mind is most alert,

1 K. ii. 344. 2 Note that all the events of this Book take place in a few minutes.
3 K. ii. 348. 4 Also in *Jerusalem* 17 33.

and when consequently his finest thoughts come to him. Blake recognised this, and in a letter of January 27th, 1804, he speaks of "the distant approach of things mighty and magnificent, like the sound of harps which I hear before the sun's rising." It is at that moment that **The Eagle of Genius** descends upon man; and in Plate 38 (E. Y.) it is seen approaching the sleeping Blake and his wife, while Milton himself in Plate 23, line 33, is described as "The Awakener." [1]

Then it is that, in Blake's picturesque language, Luvah's bulls each morning drag the sulphur sun out of the deep.[2] "There is," he says finely,

> "a Moment in each day that Satan cannot find,
> Nor can his Watch Fiends find it, but the Industrious find
> This Moment, and it multiply, and when it once is found
> It renovates every Moment of the Day if rightly placed.
> In this Moment Ololon descended to Los and Enitharmon,"[3]

that is, to Blake and his wife. In Plate 36 (E. Y.) we see Ololon descending in front of the cottage, and during that moment all the rest of the incidents of the poem take place. Blake welcomes her and promises to carry out her requirements, but he adds:

> "Pity, thou, my Shadow of Delight;[4]
> Enter my cottage, comfort her, for she is sick with fatigue,"[5]

a beautiful and affecting reference—warm with love—to Mrs. Blake who, owing to illness, was but the simulacrum of her former self.

Ololon replies that she comes to seek Milton,[6] and the utterance of her wish is its execution. At the sound of her voice,

> "Milton, collecting all his fibres into impregnable strength,
> Descended down a paved work of all kinds of precious stones
> Out from the eastern sky; descending down into my cottage
> Garden, clothed in black, severe and silent he descended."[7]

How Milton could be inside Blake as a star, and how all the same he could descend in bodily form, "clothed in black," to Blake's

1 K. ii. 334. 2 K. ii. 334. See also K. ii. 60 *(Vala)*. 3 K. ii. 361.
4 K. ii. 363. 5 Mrs. Blake's illness is mentioned in the letter of January 10th, 1802. 6 K. ii. 363.
7 K. ii. 365.

garden, is one more Blakean puzzle. However, he got there, and that is the important matter.

Things then gradually right themselves and Albion begins to awake. Milton, to whom Ololon's sacrificial act has given new splendour, declares that his one desire is

> "To bathe in the Waters of Life; to wash off the Not Human."[1]

He comes, he says

> "To cast off Rational Demonstration by Faith in the Saviour. . . .
> To cast off Bacon, Locke and Newton from Albion's covering. . . .
> To cast aside from Poetry all that is not Inspiration. . . .
> To cast off the idiot Questioner, who is always questioning
> But never capable of answering, who sits with a sly grin
> Silent, plotting when to question, like a thief in a cave"—[2]

that thief, for instance, who in Plate 1 of *Europe* crouches, dagger in hand, waiting for the approaching traveller—"the idiot Reasoner" —who would destroy the "Man of Imagination."

Milton then unites with the Seven Eyes of God, and he and they become "one man Jesus the Saviour, wonderful,"[3] that is, Imagination without alloy. Jesus enters into the bosom of Albion who then arises. The Four Zoas surround him and, applying their trumpets, sound them to the four winds. Awed and overwhelmed by these happenings, Blake "fell outstretched upon the path,"[4] and his wife, his "sweet shadow of delight, stood trembling at his side."

> "Immediately the Lark mounted with a loud trill from Felpham's Vale."

The wild thyme loads the air with her perfume. All is joy, and everything is ready for the Great Harvest and Vintage of the Nations.[5] Blake's expectant mind always painted the future in entrancing colours. The morrow was invariably glorious.

In 1805 Hayley prepared to issue an octavo edition of his *Life and Letters of Cowper*, but he employed for the portrait of Cowper not Blake, but Caroline Watson, who also engraved for him other

1 K. ii. 370.
2 K. ii. 370.
3 K. ii. 371.
4 Cf. Daniel viii. 17.
5 The ending is the same as that of *Vala* and *Jerusalem*.

plates, including most of those for the *Life of Romney*. Blake, instead of exhibiting pique, wrote to Hayley on April 25th (1805): "The idea of seeing an engraving of Cowper by the hand of Caroline Watson is, I assure you, a pleasing one to me." As a matter of fact, Caroline Watson's "nice touches," as Lady Hesketh ineptly called them, utterly spoilt Romney's marvellous presentment of Cowper—one of the finest portraits in the world.

The dates of some of Blake's paintings are fixed by a Debtor and Creditor account made in respect to work done for Butts. Thus on May 12th, 1805, had been delivered:

1. Famine. (F. 63.)[1]
2. War.
3. Moses striking the Rock.
4. Ezekiel's Wheels. (F. 57.)
5. Christ girding Himself with Strength.
6. The Four and twenty Elders. (F. 14.)
7. Christ baptising. (Sel. 279.)
8. Samson breaking bonds.
9. Samson subdued. (F. 82.)
10. Noah and the Rainbow.
11. Wise and Foolish Virgins. (F. 54.)
12. King of Babylon in Hell. (F. 85.)

Hayley was still troubled by his eyes, which were so often subject to inflammation; and Blake one day (May 17th, 1805), after reading in his Bible of the eyes of the Almighty, instantly went down on his knees and prayed that God would strengthen the eyes of his friend.

Blake's letters of the latter half of this year concern chiefly the 2nd Edition of Hayley's *Ballads*, the profits from which, as Blake had engraved the five plates, were to be divided between him and the publisher, Phillips. The plates are:

1 The bracketed letters and figures show where they are reproduced.

1. The Dog (leaping down a crocodile's mouth).
2. The Eagle (with child in its nest).
3. The Lion (shot with an arrow).
4. The Hermit's Dog.
5. The Horse.

In a letter to Hayley of June 4th, 1805, Blake calls "The Horse" one of his best, adding, "I know it has cost me immense labour."

On July 5th, 1805, Blake delivered to Butts:

1. Good and Evil Angels (print made in 1795, coloured).
2. Lazar House (ditto).
3. God judging Adam (colour print, 1805).
4. Lamech and his Wives (print made in 1795, coloured).[1]

The **2nd Edition of the Ballads, published** at the beginning of July, 1805, was both praised and ridiculed. The last plate in particular provoked much amused comment, owing to the couched eye and queer hind legs of the horse, which, like Hayley's steed, had thrown its rider; while the little girl who runs away alarmed, and the mother who imperturbably stands her ground, were also the targets for ironic criticism.

Hayley when, on July 18th, 1805, sending a copy of the book to Lady Hesketh, calls it "a respectful offering of gratitude to you from a very industrious, though not a very prosperous, artist. Smile on his gratitude, tho' you will frown on some productions of his pencil, particularly the last in the little volume, which he thinks his best! so little can artists and authors judge of their own recent compositions. . . I printed them only that they may prove more beneficial in their pocket size to the diligent artist who laboured in the cause of dear Cowper with more zeal than success."

Lady Hesketh, who had been told the whole story of the trouble at Felpham between Hayley and Blake (and some of

1 Thus 1, 2 and 4 are colour prints, the etchings of which had been done ten years earlier. All three are therefore duplicates (differing in detail, no doubt) of the paintings done in 1795. See Chapter 7.

Hayley's letters to her evidently had an injured tone), replied thus on July 27th: "My dear Sir, you are gifted with more christian charity than falls to the lot of most mortals, if you can not only forgive but continue to protect and cherish one [Blake evidently] whom for quiet sake I even tremble to think of, and whom certainly I will not name." When she comes to the subject of the ballads she says: "I confess I think with you that the Horse is a little *extra!* to say nothing of the extreme composure of the lady."

Southey, in the *Annual Review*, 1805, page 575, praises sarcastically both the verses and the pictures. After calling the volume "incomparably absurd," he goes on: "The poet has had the singular good fortune to meet with a painter capable of doing full justice to his conceptions; and, in fact, when we look at the delectable frontispiece to this volume, which represents Edward starting back, Fido *volant*, and the crocodile *rampant*, with a mouth open like a boot-jack to receive him, we know not whether most to admire the genius of Mr. William Blake or of Mr. William Hayley." Curious to say, the only conspicuous praise came from Bishop Watson, the man whom Blake had hammered [See Volume 1, page 89]. He thought the subjects "well chosen and the tales sweetly told." [Letter to Hayley, November 2nd, 1805.]

Long after, however, D. G. Rossetti had a good word for all the plates, observing: "The two nearly faultless are the 'Eagle' and the 'Hermit's Dog'"; but he adds respecting the horse (Ruskin's favourite): "I can't myself quite get over the intensity of comic decorum in the brute's face. . . . The only drawing where the comic element riots almost unrebuked is the one of the dog jumping down the crocodile."[1]

The very next news, apparently, that Blake had from Felpham was that Hayley "had met with one more accident from an unruly horse." That, at any rate, was what Miss Poole had to tell R. V. Sadleir on August 1st.[2]

In a letter to Lady Hesketh, August 3rd, 1805, Hayley observes: "I shall ever be glad to do him [Blake] all the little good in my power, and for extraordinary reasons (that may make

1 Letter to W. Allingham, January 8th, 1856. 2 Fitzwilliam Collection.

you smile), *because* he is very apt to fail in his art. . . . I have also ever wished to befriend him *because* he has often appeared to me on the verge of insanity. But heaven, who has graciously assigned to him . . . perhaps the only woman on earth who could have perfectly suited him as a wife, will continue, I hope, to watch over this singularly endangered mortal, unfit, in truth, to take care of himself in a world like this."[1]

Among Hayley's plans to help the widow of Samuel Rose was the publishing of a book with plates by his friends. Flaxman, writing to Hayley on August 12th, 1805, offered five drawings of his own, and suggested the inclusion of a drawing of Edward I. by Blake. "The day after I received your last letter," he adds, "Blake brought a present of two copies of the Songs [Hayley's Ballads, ed. 1805]. It is a beautiful work. Nancy and I are equally thankful for this present, and equally delighted with your bounty to the Artist-Poet." The project respecting the book was abandoned, but Hayley helped Mrs. Rose and her children in other ways.

On September 1st Lady Hesketh again speaks of her surprise "at the obstinacy of Hayley's friendship" for Blake, "after the very strong and proper causes" he had to withdraw it; concluding, "but I must allow you to know the merits of this affair better than I can do."

Blake, indeed, as these letters show, was in Hayley's eyes a dead failure. Curiously enough, we have a letter, written from Bignor Park only a few days later, by Charlotte Smith to Mrs. Rose (September 10th, 1805), lamenting the deplorable condition of Hayley, whose *Triumph of Music* Miss Poole had "corrected" and Mr. [John] Marsh[2] "set to music." "If," she adds, Hayley has "recourse to such critics, what but stagnation can be expected!" She laments "the dotage of his taste."

On September 7th Blake delivered to Butts:

1. Nebuchadnezzar (print made in 1795, coloured).
2. Newton (ditto).[3]
3. Christ appearing (colour print, 1805).

1 Preserved in the Cowper Museum, Olney.

2 Father of Edward Garrard Marsh. 3 Footnote on page 9 applies here.

To this year possibly belong also most of Blake's illustrations to the Book of *Revelation.* In any case, the picture called "The Four and Twenty Elders" bears that date, but there is nothing to indicate when "Death on the Pale Horse," "The River of Life" (the finest of all), and the rest, came into being.

Certainly, however, this year Blake was commissioned by Robert Hartley Cromek to make a series of drawings illustrative of **Blair's Grave,** and a commission to engrave them followed. Writing from Buckingham Street, October 18th, 1805, to Hayley, Flaxman says, "Mr. Cromek has employed Blake to make a set of forty drawings from Blair's poem of The Grave, twenty of which he proposes to have engraved by the designer. . . I have seen several compositions; the most striking are 'The Gambols of the Ghosts according with their affections previous to the final Judgment,' 'A widow embracing the turf which covers her husband's grave,' 'Wicked Strong Man dying,' 'The Good Old Man's Soul received by Angels.'" The first two pictures mentioned by Flaxman were never engraved. On November 14th Flaxman tells Hayley that Blake's hands "are full of work," and that if he "will only condescend to give attention to his worldly concerns . . he is now in a way to do well."

Cromek, who was 35 years of age and did business at 64 Newman Street, Oxford Street, was just establishing himself as printseller and publisher. Instead, however, of taking 40 drawings, as first arranged, he reduced the number to 12, for which he paid Blake 20 guineas; and then he issued a prospectus in which he was able to include eulogiums from Fuseli. West, Cosway, Flaxman, Lawrence, Stothard and Nollekins also cordially approved, and Blake, deceived by Cromek's honeyed words, looked forward to the congenial task of engraving them.

"You will, I know," says Blake to Hayley (November 27th, 1805), "feel as you always do on such occasions, not only warm wishes to promote the spirited exertions of my friend Cromek. I now have reason more than ever to lament your distance from London, as that alone has prevented our consulting you in our progress, which is but of about two months date."

Plate 49.

Comus, Plate 6.

Comus Driven out by the Brothers.

The H. E. Huntington or Larger Series. C, 1800.

By permission of the Director of the H. E. Huntington Library, and by courtesy of the Proprietors of the Nonesuch Press.

Plate 50.

NIGHT STARTLED BY THE LARK.

L'Allegro. Not dated.

By permission of Mr. Adrian Van Sinderen, of New York, and by the courtesy of the Proprietors of the Nonesuch Press.

Miss Poole had been ill, and Hayley (who himself was again laid by, owing to inflammation in his eyes)[1] had prescribed for her a "Horse, Yes a horse—a chamber horse, a most excellent one that I had formerly made by a very clever artist of Chichester [Weller] for my poor Eliza.[2] It happily suits our delicate Paulina exactly, for it shakes her whole frame without the least uneasiness or fatigue." Blake, who had been informed of her illness and of the "chamber horse," concludes his letter of November 27th by saying, "I long to hear of your good health and of that of our dear friend of Lavant."

On December 11th he wrote the last known letter of his to Hayley. He expresses gratitude for the kind reception given to the projected work, the prospectus of which had been sent to Felpham by Cromek, and repeats his thanks for all kindnesses during the three years spent in that village. Those years, he said, which would have been the darkest that ever mortal suffered, were through Hayley's means "a mild and pleasant slumber. I speak," he adds, "of Spiritual Things not of Natural. . . It will not be long before I shall be able to present the full history[3] of my Spiritual Sufferings to the dwellers upon earth." "Receiving a prophet as a Prophet," he goes on, "is a duty which, if omitted, is more severely avenged than every sin and wickedness beside. It is the greatest of crimes to depress true Art and Science. . . . The mocker of Art is the mocker of Jesus."[4]

By this time Hayley had begun to slip out of Blake's life. The good-natured hermit's latter years were of a piece with those that had preceded. Feeling lonely, he began to entertain thoughts of a second marriage. He wanted, he said in his flowery way, "some compassionate fair one, fond of books and retirement, who might be willing to enliven with the songs of tenderness the solitude of a poetical hermit;" and he told his need to his friends, including one named Bowbridge, who wrote, December 19th, 1807: "If thou hast set thy mind on the adventurous step of taking a bosom partner

1 To Sadleir, December 12th, 1805. Fitzwilliam.

2 His dead wife.

3 *Jerusalem.*

4 K. ii. 296.

to assist in thy studies, who could suit thee so well as the literary, highly informed, accomplished, and I believe retired, Paulina?"

Eventually Hayley found, as he thought, the required song-stress in one Mary Welford, whom he married at Lewisham on March 23rd, 1809. On March 23rd, 1811, he addressed to her the lines[1] beginning:

> "Dear Partner, now two years are past
> Since smiling Hymen bound us fast,"

in which he hoped that

> "every added year
> Each to the other may yet more endear,"

but his second venture proved ultimately no more successful than his first, and within another twelve months they had separated.

In 1805 appeared Chalmers' Shakespeare, with illustrations by Fuseli, two of which were engraved by Blake; but the critics fell foul of both Fuseli and Blake—the leanness of Romeo being particularly criticised. "Fuseli's figures," says Edward Dayes, "are meagre and poor; and the articulations of the joints so hardly marked as to appear without flesh on them. The pictures . . . are so full of contemptible whimsies as to render them unintelligible; and to understand them would require a mad man's glossary."[2]

During the whole of 1805 Blake continued to paint pictures for Butts, and he also taught Tommy drawing, the remuneration being 25 guineas per annum. In all, Blake received that year from Butts £66; but Black Care still followed him, for Cromek turned traitor and put the work of engraving the Blair's *Grave* pictures into the hands of Lewis Schiavonetti. Blake, however, did engrave one of the illustrations, "Death's Door," though it was not used. The copy (apparently the only one extant), which had belonged to Samuel Palmer, sold at Christie's on February 20th, 1928, for 520 guineas.

While Schiavonetti was busy with his graver, Cromek called now and then on Blake to see what he was doing, and one day he

1 Preserved in the Cowper Museum, Olney.

2 *Anti-Jacobin*, 1806, page 83.

3 Reproduced in Catalogue of the Samuel Palmer Exhibition. V. and A., 1926. Plate 2.

caught sight of a pencil drawing of Chaucer's **"Canterbury Pilgrims"** which delighted him. He then conceived the idea of obtaining a copy of it which he could get engraved by someone else. Blake, however, was not to be trapped a second time. Further negotiations proceeded and Blake received what he supposed to be a commission to execute the design. On leaving Blake, however, Cromek went straight to Stothard (who lived at 28 Newman Street, just opposite Cromek's) and, after artfully suggesting the subject to him as a novelty, commissioned him to make an oil painting of it for sixty guineas. Whether Stothard knew of Blake's picture is doubtful, but certainly Cromek carried Blake's ideas to Stothard, whose painting has a suspicious resemblance to Blake's. While Stothard was working at his canvas, Blake happened to call on him, and to his astonishment found his friend busy with a Canterbury Pilgrims picture that had resemblances to his own. He may, however, have thought it merely a curious coincidence. In any case he praised it; and Stothard[1] on his side talked of introducing Blake into the procession "as a mark of esteem for him and his works."

When, however, it oozed out that the picture was being done for Cromek, Blake was furious, venting his anger against both artist and employer; and Cromek's name, like some dull-purple and evil flower, has ever since given out a poisonous scent. At the same time but for Cromek (and the same must be said of Hayley and Edwards) much of Blake's finest work would never have been given to the world. We should give the Urizen his due.

In the next year (1806) appeared *A Father's Memoirs of his Child* (by Benjamin Heath Malkin), the frontispiece of which was drawn by Blake and engraved by Cromek. The book includes a letter,[2] in which **Malkin,** who was one of the few at the time who really appreciated real poetry, gives a thoughtful account of Blake. "The mind of the poet," he says, "is too often occupied with the prettinesses of cadence and epithet when it ought to be engrossed by higher thoughts." Then, thinking of Blake, he adds: "Words and numbers present themselves unbidden, when the soul

1 Stothard's picture was exhibited in May, 1807.

2 Much of it is printed by Arthur Symons in his *William Blake* (ed. 1907), page 309 et seq.

is inspired by sentiment, elevated by enthusiasm, or ravished by devotion." Blake himself wrote pleasantly of the little boy who was the subject of the work, and praised his drawings on account of the sharpness of their outlines.

Blake's attachment to Barry had continued all through these years, though the two artists probably saw little of each other after Blake's return from Felpham. In January, 1806, when Barry was 64, the Society of Arts purchased for him an annuity of £120, but within a month he was dead. He had sacrificed everything for Art. His passion for it indeed had amounted to madness. His body was placed in the Hall in the Adelphi which he had so magnificently decorated—the dead artist surrounded by the works of his genius, those works of which Dr. Johnson[1] had said, "There is a grasp of mind there which you find nowhere else." It was a thrilling spectacle—Imagery gazing on Death. Thence he was borne to St. Paul's. His ashes lie by the side of those of his great antipathy, Reynolds; but his shade haunts the Hall at the Adelphi. One more madman gone to his rest! But such madmen are England's glory.

A little later Blake had commenced a picture, **"The Last Judgment,"** founded on the drawing which he had made for Blair's *Grave*. While it was still unfinished Humphry saw it, and straightway, in the kindness of his heart, approached the Countess of Egremont, who gave a definite order for it. The picture,[2] which is one of the most amazing of his productions, was completed, as we shall see, in January, 1808. Humphry, however, not only did his best to procure orders for Blake, he became himself one of Blake's patrons,[3] for he ordered a number of pictures from the Prophetic Books—unhappily, however, "those that could be printed without the writing." Blake executed the order, though it deeply pained him to deliver the drawings separately; for, as he said, without the poems "they never could have been executed," and were consequently meaningless. It was pathetic, for his writings—they were his life. But Humphry had not meant to wound.

1 May 26th, 1783.

2 It is now at Petworth.

3 See Blake's Letter to Dawson Turner, June 9th, 1818.

Plate 51.

MILTON'S VISION OF THE MOON.

"Milton, a student at Cambridge, sees the Moon terrified as one led astray in the midst of her path through heaven."

Il Penseroso. Not dated.

By permission of Mr. Adrian Van Sinderen, of New York, and by courtesy of the Proprietors of the Nonesuch Press.

Satan watching the Endearments of Adam and Eve.

Paradise Lost, iv. 492—511.

From the Liverpool or Smaller Set of Illustrations to *Paradise Lost*.
This Set is now in the H. E. Huntington Library.

By permission of the Liverpool Booksellers' Co., Ltd.

Blake was also intimate with William Upcott, Humphry's natural son, who in May, 1806, had obtained the position of sub-librarian at the London Institution.[1] Upcott, who was then 27, became a distinguished antiquary, and is remembered as the discoverer of Evelyn's Diary (1813) and the originator of the Guildhall Library.

In Vol. 2, page 12, we noticed Fuseli's glowing praise of Blake's illustrations to Blair's *Grave*. In the *Monthly Magazine*[2] for July 1st, 1806, Blake was in his turn to speak out for Fuseli. His remarks took the form of a letter in which he expressed his indignation at the way Fuseli's picture of Count Ugolino had been treated in *Bell's Weekly Messenger*. After castigating the wretched taste of the writers in that journal, he says: "Fuseli's Count Ugolino is a man of wonder and admiration . . ." and he quotes with approval the remark of a visitor, "Mr. Fuseli : . . is a hundred years beyond the present generation." So he was, for he [Fuseli] insisted that **"A picture should interest, astonish, or move;"** if it did none of these it was "worth noding by Gode." But such fiery enthusiasm as that of Fuseli and Blake was never, in that stilted age, really appreciated. Edward Dayes, voicing the opinion of a timid public, named Fuseli "Hobgoblin Painter to the Devil";[3] and Blake's drawings were regarded by all except the enlightened few as the handiwork of a madman.

This year (1806) Blake executed for Butts a sketch of "The Last Judgment" in red and white chalk; and he received from him at different times up to October sums amounting to £26 15s. Later he learnt that his patron, Mr. John Hawkins, had purchased the ancestral home of Charlotte Smith's family—becoming, in Hayley's words (a reference to Hawkins's travels in Greece and his interest in Greek Art), "the Attic Master of Bignor Park."

1 A letter from Humphry to his son (June 15th, 1806) referring to this appointment is in the possession of Messrs. Maggs, of Conduit Street, London.

2 Phillips's Magazine. K. ii. 301.

3 *Anti-Jacobin*, 1806. Vol. 23, page 84.

CHAPTER XII

1807—1808

"WAIT SISTERS," BYSSHE, LAMB'S *TALES*, PORTRAITS OF BLAKE, PARADISE LOST, THE PLATES TO BLAIR'S "GRAVE" PUBLISHED (AUGUST, 1808), ROBERT HUNT, REYNOLDS

BIBLIOGRAPHY

50. Rossetti MS. D. 1807. (K. ii. 302.)
51. Dedication of the Illustrations to Blair's Grave, "The Door of Death is made of Gold."
52. Annotations to Reynolds's Discourses.
53. Rossetti MS. E. (K. iii. 54—87.)

The year 1807 opened darkly for Blake, and he wrote in the Rossetti MS. under January 20th, "Between two and seven in the evening Despair." He continued to make copies of his earlier Prophetic Books, and it is not without significance that an original water-colour for *The Visions of the Daughters of Albion*, which is assigned to this date, is entitled, in Blake's handwriting, **Wait Sisters, tho' all is Lost.**[1] It is in these sorrowful words that he makes one of the daughters of Albion address the others, as they sit huddled together in woe.

Again, in the Millbank Gallery is a separate coloured copy of Plate 4 of the *Visions*, Oothoon floating in a watery flame over Theotormon. It is entitled **"Wave Shadows of Discontent."** This, too, seems to belong to the gloomy period of January, 1807, when, as Blake imagined, his enemies were gathering round him like evening wolves.

But, while he sank, his rival soared. In May Stothard's "Canterbury Pilgrims" was being publicly exhibited and, thanks largely

1 It belongs to Mr. Francis Edwards, 83 High Street, Marylebone.

to Hoppner's encomiums in Prince Hoare's paper, *The Artist* (May, 1807),[1] and Cromek's puffing, thousands thronged to see it. Blake, finding himself defrauded and befooled while the man who had hoodwinked him was reaping a rich reward, wrote that month a biting letter to Cromek. After asking four guineas for a sketched vignette, dedicated to the Queen, which he had supplied for Blair's *Grave*, he declared point blank that Cromek had been imposing upon him; and he "raged furiously" at the success of Stothard's picture, declaring that the subject was contemptibly treated. The letter has disappeared, but the reply (May, 1807) has been preserved. Cromek commenced by saying insultingly that, while he would not dream of paying four guineas for the vignette, he had intended, had it been supplied gratis, to pay Schiavonetti ten guineas for etching the plate—a statement that must have goaded Blake to fury. He then, after endeavouring to prove that he had acted fairly, set down some unpalatable truths. He says: "When I first called on you I found you without reputation [which was true only in a sense, for Blake was an artist of established fame, though he lacked the skill to trade upon it]." "I imposed on myself the labour," he continued, "and a herculean one it has been, to create and establish a reputation for you. I say the labour was herculean, because I had to battle with a man who had predetermined not to be served. [There was truth in this. Cromek wanted to do for Blake what Hayley had tried to do, but the 'spirits' stood in the way.] . . . I can honestly and conscientiously assert that if you had laboured through life for yourself as zealously and as earnestly as I have done for you, your reputation as an artist would not only have been enviable, but it would have put it out of the power of an individual as obscure as myself to add or take from it." He insisted that Blake ought to have been pleased to have his drawings "engraved by one of the first artists in Europe [Schiavonetti]." Indeed, he had brought Blake food; for, at the time, he says, "You and Mrs. Blake were reduced so low as to be obliged to live on half a guinea a week. . . . Why did you so furiously rage at the success of the little picture of the Pilgrimage?"

1 Neither Blake's poems nor his paintings were acceptable to Hoppner. See letter of Hoppner to Hoare. *Times Literary Supplement*, October 7th, 1926.

If there had been no truth in this letter it would have been less stinging. Nothing was left to Blake's haughty soul but to revenge itself in a series of corrosive epigrams:

"A petty, sneaking knave I knew—
O, Mr. Cromek, how do ye do?"

"Cromek loves artists, as he love his meat;
He loves the art, but 'tis the art to cheat."

"Mr. Cromek to Mr. Stothard.

Fortune favours the brave, old proverbs say,
But not with money, that is not the way.
Turn back, turn back; you travel all in vain;
Turn through the iron gate down Sneaking Lane."[1]

Blake also gave vent to his feelings in the acid lines beginning:

"And his legs carried it like a long fork,"

which are placed in the mouth of Stothard (Stewhard), and refer to the exhibition in many towns of Stothard's picture, and to Screwmuch's (Cromek's) efforts in its behalf; but the latter part must have been written after June, 1810, for it refers to Schiavonetti's death. In the MS. book, too, are sketches of three giant heads, each with a human being in its mouth, which evidently represent Cromek bearing away "the wretched soul of William Blake." And yet to fulminate against Cromek—who had his own and very real troubles, too—was hardly worth while, for the poor man was already marked to fall. Admittedly, he had invented a new sin—that of stealing ideas in paint; but is it really worth while to be bitter against anybody!

An entry in the Rossetti MS., dated August 1st, 1807, runs: "My wife was told by a Spirit to look for her fortune by opening by chance a book which she had in her hand; it was **Bysshe's 'Art of Poetry.'**" The passage alighted upon was that by Mrs. Aphra Behn on the Shepherd and his Mistress with the love-light in their eyes:

"I saw 'em kindle to desire
While with soft sighs they blew the fire;
Saw the approaches of their joy,
He growing more fierce and she less coy."

1 K, iii. 60.

The Shepherd would not be denied, and

> "Like charmers thrice they did invoke
> The god, and thrice new vigour took." [1]

"I was so well pleased with her luck," adds Blake, "that I thought I would try my own," so he opened the second volume, and came upon the passage from Dryden's *Virgil* about the Mountain Oak:

> "As when the winds their airy quarrel try,
> Justling from every quarter of the sky,
> This way and that the mountain oak they bend.[2]
> * * * * *
> Unmoved the royal plant their fury mocks,
> Or shaken, clings more closely to the rocks.
> Far[3] as he shoots his towering[4] head on high,
> So deep in earth his fixed foundations lie."

Thus Blake was even more fortunate than his wife, and perhaps these lonely souls were both cheered, and freed for the moment from the boding fears that had so long harassed them.

On October 14th Blake protested in Phillips's *Monthly Magazine* against treatment meted to an astrologer. He says: "I read in the *Oracle and True Briton* of October 13th that a Mr. Blair, a surgeon, has with the cold fury of Robespierre caused the police to seize upon the person and goods of an astrologer and to commit him to prison." Blake begs Phillips to enquire into the matter.

In 1807 appeared **Lamb's Tales from Shakespeare,** with 20 plates from designs by William Mulready, engraved by Blake. The book, which was published in the Juvenile Library by Godwin,[5] provoked one of the most delicious of Lamb's letters. The plates were chosen, Lamb informs us, by Mrs. Godwin [the second], whom he politely refers to as "that bitch," and he makes fun of the whole series. "You will forgive the plates," he writes to Wordsworth (January 29th, 1807), "when I tell you that they were left to the

1 Bysshe's *Art of Poetry*, 8th ed., Vol. 1, p. 139.
2 By mistake written "bear" by Blake. See K. ii. 303.
3 ,, ,, "For" ,, ,,
4 ,, ,, "lowring" ,, ,,
At least we presume the mistake is Blake's, as Dr. Keynes is usually so accurate.
5 *William Godwin*, by Ford K. Brown, p. 232.

direction of Godwin, who left the choice of subjects to the bad baby [Mrs. Godwin]", who was "an excellent cook." Mr. Ford K. Brown, commenting on the plates, observes that they were "certainly poorly done, with the exception of a very spirited and graceful illustration to *A Midsummer Night's Dream* [the Grave-diggers and Nic Bottom] in which Blake either improved the artist's design or substituted one entirely his own." The crudity of the pictures is partly accounted for from the fact that Mulready, who designed them, was then only a boy of twenty. However, Canon Ainger, referring to the *Midsummer Night's Dream* picture (and we agree with him), observes: "In spite of Lamb's objection, it is by far the best of all the illustrations, both in design and drawing, and indicates very clearly the hand of Blake," who no doubt is also responsible for the elongated forms which most of the characters assumed—the "giants and giantesses" to whom Lamb also objected. In short, Blake did his best with poor material, and took what liberties he pleased, cheerfully slipping in a Los or a Urizen where the opportunity offered. Indeed, the whole affair is a screaming comedy—far more absurd than even Lamb supposed, for how could he know what was at the back of Blake's mind! An "excellent cook," who tried to "be funny," selects the subjects, a raw boy designs them, and a pre-possessed engraver, working on shocking material, introduces features that have nothing whatever to do with the text; leaving Lamb to swear lustily at all three, or rather, at all four, seeing that he also anathematizes Godwin (who gave not a thought to the business for which he was responsible) just as heartily. It reads like a page of Rabelais.

There are many **Portraits of Blake,** but the best is that painted by Thomas Phillips in 1807. In order to attain the most unaffected attitude, "Phillips engaged Blake in a conversation concerning the sublime in art," commencing with the wicked suggestion "that Michael Angelo had been overrated, and could not paint an angel so well as Raphael could." "He has not been overrated, sir," said Blake, "and he could paint an angel better than Raphael," adding, "I was one day reading Young's *Night Thoughts*, and when

I came to that passage which asks, 'Who can paint an angel?'[1] I closed the book and cried, 'Aye, who can paint an angel?' A voice in the room answered, 'Michael Angelo could.' 'And how do *you* know?' I said, looking round me, but I saw nothing save a greater light than usual. 'I *know*,' said the voice, 'for I sat to him. I am the Archangel Gabriel.' I looked whence the voice came, and was then aware of a shining shape with bright wings."

It was in this way that Phillips caught the rapt poetic expression that lights the picture; and as we look at it we seem to hear Blake's vehement replies. "Blake's stature," says Thomas Dibden, "was mean, his head big and round, his forehead broad and high, his eyes blue, large and lambent, just as my friend, Mr. Phillips, has represented him." To these remarks on Blake's appearance, it may be added that he was broad-shouldered and finely knit, and that he bore himself with dignity as not unconscious of his natural claims. His eyes were "bright, spiritual, visionary." His nose was small—he called it a snub nose—his mouth large with firm lips. Though short-sighted, he rarely wore glasses.

The following is a list of the various **Portraits of Blake:**

	Date.		*Owner.*	*Where reproduced.*
1.	1785.	Blake at 28. A pencil sketch by Mrs. Blake. Flaming hair. (6¼ by 4¼.)	Mr. E. H. Marsh.	E. Y. iii., front. M. W. 12. K.'s Bib.
2.	1790.	Outline drawing in pencil by James Barry. ¾-length, right elbow on table. Contained in *An Account of a Series of Pictures in the Great Room of the Society of Arts . . . at the Adelphi*, 1783.	Mr. E. J. Shaw, of Walsall.	
3.	1807.	Oil painting (35¼ by 27¼) by Thomas Phillips, R.A.	Nat. Portrait Gallery.	In this work.
4.		Two engravings: (1) On copper, by Schiavonetti, as frontispiece to Blair's *Grave*. (2) On steel, by W. C. Edwards.		(1) Blair's *Grave*. (2) Cunningham's *Lives of the Painters*.

1 Apparently Night 8, line 1079: "Some angel guide my pencil," &c.

	Date.		*Owner.*	*Where reproduced.*
5.	1807.	Pencil sketch, touched up with ink, by Phillips. A study for No. 3 (4 by 4).		
6.	1807.	Oil sketch by Phillips for No. 3. Engraved on steel by W. B. Scott.		
7.		Pencil study (bust) by Flaxman. Inserted in Blake's Illustrations to Gray.		Blake's Gray.
8.	1807.	Pencil study by Flaxman. Full face.	Fitzwilliam.	K.'s Bib. Bruce.
9.	1810.	Profile in Rossetti MS.		Gilchrist's Life, 1880 ed., p. 374. K.'s Bib.
10.		Portrait by J. Jackson, R.A. Engraved by Schiavonetti.		
11.	1810 c.	Drawing in black crayon. ½-length, nearly full face, by George Harlow. Age 53.	Mr. E. J. Shaw, of Walsall.	
12.	1815.	Pen and ink portrait by Ensom. Age 58. This picture cannot be traced.		
13.	1820.	Two pencil studies of Blake's head —one above the other—by John Linnell, and study of Blake's right eye and eyebrow.	Mr. T. H. Riches.	
14.	1820.	Pencil drawing by J. Linnell. Blake is looking down. ($7\frac{7}{8}$ by $6\frac{1}{4}$.) Age 63.	Mr. T. H. Riches.	M. W., 304. K.'s Bib., 343.
15.	1820.	Pencil study by Linnell.		Story's *Life of Linnell*, 243.
16.	1821.	Pencil drawing by Linnell ($3\frac{3}{4}$ by $4\frac{15}{16}$). Sept. 12th, 1821. ½-length, with folded arms behind a table. Age 64.	Mr. T. H. Riches.	
17.		Visionary portrait made for Varley.		Fol. of Wm. Blake.
18.	1821.	Blake and Varley disputing, by John Linnell. ($4\frac{3}{8}$ by 7.)	Mr. T. H. Riches.	Bruce, 209. M. W., 260.
19.	1823.	Life masks by J. Deville, the phrenologist. (1) Belonged to Admiral Sir Herbert Richmond, K.C.B. (2) Formerly in the Linnell Collection. Age 66.		K. i., front. E. Y. ii., front. Rus. Let.

	Date.		Owner.	Where reproduced.
20.	1825.	Blake at Hampstead, drawn by J. Linnell. Age 68. (7 by 4½.)	Mr. T. H. Riches.	M. W., front. Story's *Life of Linnell*, Vol. 1, p. 230. K.'s Bib., 344.
21.		A drawing by Blake in the Victoria and Albert Museum. Supposed by some to be a portrait of Blake himself.		In this work.
22.		Two portraits in profile, *one behind the other*, looking to right. The dark one with bald forehead, the pale one representing him much younger, with flaming hair. By Frederick Tatham. In the *Jerusalem*. Bound up with Tatham's Life.	General Arch^{d} Stirling.	E. Y., Vol. 1, front. Sel.
23.		Sketch in pen and ink for the miniature on ivory, No. 24. ($6\frac{7}{16}$ by $8\frac{1}{2}$.) Signed J. Linnell fe.	Exhibited in 1905 at the Grolier Club, New York.	
24.	1827.	Miniature on ivory by John Linnell. (5 by 4.) Age 70.	Millbank.	In this work.
25.		Blake, by A. L. Engraved in line by Dick.		
26.		Visionary Head of Blake.	Mr. Geo. C. Smith, Jun., New York.	M. W., 261.
27.		Portrait in a group by Armitage	Dr. Williams's Library, Gordon Square.	
28.		Pen and ink. Done by Tatham from memory, 1860.		*Anne Gilchrist*, by H. H. Gilchrist, 131.

The following are the principal **Portraits of Mrs. Blake:**

1.	Catherine Blake (10 by 8). Pencil drawing by Blake on back of a leaf of Hayley's Ballads, 4th ed. Seated, with folded arms, looking down.	Miss Carthew.	In this work.
2.	Sept., 1828. Water-colour by Frederick Tatham.	British Museum.	M. W., 299. R.'s G., 386. *Followers of W. Blake*, pl. 2.

		Owner.	*Where reproduced.*
3.	Pencil drawing of No. 2 by Geo. Richmond, 1830. Bound in Tatham's Life of Blake (two curves to curl on left).	Gen. Stirling.	Gilchrist's Life, i., 412. Rus. Let., 44. R.'s G., 386.
4.	Head and shoulders profile. Curls hang over the forehead and down the neck. Pen and ink.	Mr. E. J. Shaw, of Walsall.	
5.	Pencil Sketch by Blake. Rossetti MS., p. 72. A drawing from it by Shields is reproduced in Life, i., 374, with head of Blake from MS.	A. W. White Library.	Gilchrist's Life, 1880 ed., Vol. 1, p. 374.
6.	Pencil sketch of Mrs. Blake sitting on bedside. Rossetti MS.	A. W. White Library.	E. Y. iii., 434. M. W., 16.

We have already referred to two illustrations to **Paradise Lost** ["The Almighty with the Compasses" and "The Lazar House" and also to the *Comus* sets (Vol. 1, p. 114)]. In 1807 Blake executed the series of twelve water-colour drawings which are now known as the *Liverpool Series;* and in the following year he made for Thomas Butts a second set of nine drawings which, as they are now preserved in the Boston Museum of Fine Arts, are generally called the *Boston Series.* The Milton pictures fall into ten groups:

1. Early designs. Made previous to 1801.
2. Comus Set 1 (Larger or H. E. Huntington Set) c. 1801.
3. Comus Set 2 (Smaller or Boston Museum Set)
4. Paradise Lost Set 1 (Smaller or Liverpool Set) 1807.
5. Paradise Lost Set 2 (Larger or Boston Museum Set) 1808.
6. On the Morning of Christ's Nativity:
   Set 1 (Larger or Whitworth Institute Set) 1809.
7. Set 2 (Smaller or H. E. Huntington Set) c. 1809
8. L'Allegro and Il Penseroso c. 1816.
9. Paradise Regained c. 1816.
10. Separate Designs.

For complete List of these wonderful pictures, with particulars, see Appendix 2, "Milton." Other productions of 1807 were two paintings of "The Vision of Queen Katharine" and Blake's only lithograph, "Job in prosperity."

The **Picture of the Last Judgment**[1] painted for the Countess of Egremont must have been finished about this time, for in a letter to Ozias Humphry,[2] January 18th, 1808, Blake gives a detailed account of it, closing with "Such is the design which you, my dear Sir, have been the cause of my producing, and which, but for you, might have slept till the Last Judgment."

The lines in the Rossetti MS. beginning,

"The caverns of the Grave I've seen,"

were written when there was some doubt in Blake's mind as to whether the Countess would be satisfied with the picture. Whatever her decision, however, he would "still go on." His designs are not, he says, dependent on Time, for far above its troubled Fountains,

"On the great Atlantic mountains,[3]
In my Golden House on high,
There they shine eternally."[4]

In the Rossetti MS. is a description of another painting of "The Last Judgment"—a tempera, 7 feet by 5 feet, the largest painting Blake ever did—which is lost, though several sketches used in its composition are in existence. His description of these pictures shows clearly what was at the back of his mind when he was painting them. He says: "When Imagination, Art and Science and all Intellectual gifts, all Gifts of the Holy Ghost, are looked upon as of no account . . . then the Last Judgment begins. . . . The Last Judgment is not Fable or Allegory. Fable or Allegory is a totally distinct and inferior kind of poetry. Vision or Imagination is a Representation of what Eternally exists, Really and unchangeably. . . 'The Last Judgment' is one of those stupendous visions. I have represented it as I saw it." Speaking of his work in general, he says its Nature "is Visionary or Imaginative; it is an endeavour to restore what the ancients called the Golden Age

1 Rep. in F. Col. 2 K. iii. 2.

3 Eternity, represented by America, the Land of the West, i.e. of Imagination. Cf. *America* (K. i. 268); *A Song of Liberty*, § 8; and *Jerusalem*, 36 38, 44 14, 49 19, and 50 1.

4 K. iii. 85.

. . .[1] No man of sense ever supposes that copying from Nature is the Art of Painting. . . Man passes on, but states remain for ever; he passes through them like a traveller. . . General knowledge is remote knowledge; it is in Particulars that wisdom consists and Happiness too. . . .[2] I entreat then that the Spectator will attend to the Hands and Feet, to the Lineaments of the Countenances; they are all descriptive of character and not a line is drawn without intention." Again and again Blake urges the importance of cultivating our talents. "Men are admitted to heaven," he says, "not because they have curbed and governed their passions or have no passions, but because they have cultivated their understandings.[3] Works of Art," he also says, "can only be produced in perfection where the man is either in affluence or above the care of it." The concluding passage is among his finest outbursts: "What, it will be questioned! When the Sun rises, do you not see a round disc of fire somewhat like a guinea? Oh no, no. I see an innumerable company of the Heavenly host crying 'Holy, holy, holy is the Lord God Almighty.' I question not my corporeal or vegetative eye any more than I would question a window concerning a sight. I look through it and not with it."[4] Blessed is he whose eye is not an eye but a window.

In 1808 Blake exhibited in the Academy (and it was the last time he appeared there) his two water-colours, "Christ in the Sepulchre guarded by Angels" and "Jacob's Ladder," and it was apparently in this year that he executed for the Countess of Egremont the picture, "Satan calling up his Legions."[5]

Then there broke out another quarrel between Blake and Flaxman (which was at its height in May, 1808, for on the 4th of that month Flaxman wrote to Hayley, "At present I have no intercourse with Mr. Blake"), with the result of a volley of epigrams from Blake's pen. One addressed to Mrs. Flaxman runs:

> "How can I help thy husband's copying me,
> Should that make difference twixt me and thee?"[6]

1 K. iii. 146. 2 K. iii. 154. 3 K. iii. 160.
4 K. iii. 162. 5 Reproduced in F. 9. 6 K. iii. 58.

In another, Flaxman is coupled with Hayley:

> "My title as a genius thus is proved,
> Not praised by Hayley nor by Flaxman loved."[1]

Cromek's edition of **Blair's Grave,** which appeared in 1808 as a quarto, contained besides Blake's designs a portrait of Blake engraved by Schiavonetti, after the oil painting by Phillips, and the Dedicatory Lines to Queen Charlotte, which begin "The Door of Death is made of Gold."

Early in the year **Leigh Hunt** and his brother John, a printer, started a weekly paper, *The Examiner*, the principal contributors being Leigh Hunt himself and another brother, Robert; and on August 7th, shortly after the publication of Blair's *Grave*, an article appeared in its columns from the pen of Robert, fiercely attacking not only Blake's pictures but also Fuseli's recommendation of them. It seems that No. 8—the Thel-like picture—suggests no idea except that of a human being with a candle; and that in No. 10, "The Re-union of the Soul and the Body," the one is trying to jump into the mouth of the other. Two of the pictures, "The Last Judgment" and "A Family meeting in Heaven," are particularly arraigned. In each it is declared "a male and a female figure are depicted in most indecent attitudes." "An appearance of libidinousness intrudes itself upon the holiness of our thoughts." Cunningham was most disturbed by the figure on the title page—a naked angel descending headlong—which "made maids and matrons retire behind their fans." James Montgomery sold his copy, as unfit to lie on the parlour table; and afterwards, discovering its merit, tried to buy it back again. None of them, of course, understood Blake's symbolism. Admittedly, the last picture is daring, but not so daring as Plate 99 in *Jerusalem*. Our remarks in Chapter 4 and elsewhere, however, explain Blake's meaning. "The edition," observes Hunt, "owes its best popularity to the faithful descriptions and manly poetry of Blair, and to the unrivalled graver of Schiavonetti." His "tasteful hand" has bestowed "an

1 K. iii. 68.

exterior charm upon the bad drawings, the deformity and nonsense," by which "Blake attempts to represent immateriality."[1]

A sheaf of epigrams was Blake's reply:

> "You think Fuseli is not a great Painter, I'm glad;
> This is one of the best compliments he ever had."[2]

and later, with Hunt's article still stinging him, he observed: "Many people are so foolish [as] to think they can wound Mr. Fuseli over my shoulder. They will find themselves mistaken; they could not wound even Mr. Barry so."[3]

It was not till after Blake's death that the work obtained the praise it deserved. The eulogiums passed on the designs by Swinburne are well known. Their "sweetness and vivid grace are as noticeable as the energy and rapidity of imagination inspired by them. . . None who have seen can well forget the glorious violence of reunion between soul and body, meeting with fierce embrace, with glad agony and rage of delight. . . . But for perfect beauty nothing of Blake's can be matched against the design of the soul departing." "The sweet and grave grace of the background," he adds, "with a bright pallor in the sky, and an effect upon field and moor of open air without wind, brings with it a sense of music."

Early in August, Cumberland wrote to Cromek to enquire about the work, and he enclosed a packet to be forwarded to Blake. Cromek in reply (August 14th) apologised because Cumberland's name was omitted from the list of subscribers; and a presentation copy of the work accompanied the letter. He says: "You are the only person in Bristol who thoroughly understands the inventions of Blake. Your name has also some influence, and consequently the affair is to the last degree unlucky. . . Your packet went to Blake. I sent him two copies, but he has not had the common politeness to thank me for them."

At this time quite a number of persons with whom Blake had been intimate held aloof from him, but he was himself, owing to his way of living, partly to blame. Had he managed his affairs

1 For Hunt's second attack see Chapter 13. 2 K. iii. 57.
3 *Public Address*. K. iii. 126.

more wisely he would have been in a better position, but he made it difficult for persons with ambitions, however kindly they might feel towards him (and many of them had at different times put work in his way), to continue their former intimacy. Among those who seemed to avoid him were Cosway, Baldwin, Hayley, Flaxman, Stothard, Lawrence and "Frazer," though who Frazer was nobody seems to know. All were men of distinction. Lawrence, handsome, rich, popular, cold and calculating, sat aloft, looking down patronizingly and passionless from a throne on which it literally rained gold, for he was without a rival, save Hoppner, who had a foot in the grave. Cosway, who was small and looked rather like a monkey, hobnobbed with the Royal family. In one year he received £10,000 from the Prince of Wales alone. He lived in a palace (or, as some, unkindly, called it, a monkey house) where he had a room in which he conversed with Dante and others. Indeed, what with him and Blake the dead hardly ever had five minutes to themselves. He was the pet of the ladies, whom his brush knew how to flatter, and he dressed like a lord. How could his mulberry silk coat embroidered with scarlet strawberries (to say nothing of his three-cornered hat) fraternise with a homely brown, stained affair which fetched its porter from the nearest tavern? Yet Cosway really respected the engraver of his "Venus and Adonis,"[1] and had written kindly about him to Cumberland and others.[2] Baldwin, who had studied medicine in Egypt—who was, in respect to the healing art, the Aloysius Horn of his day—had also become famous, and lolled on oriental cushions, amid strange hangings. Hayley, Stothard and Flaxman may have been distant, but whatever their attitude to Blake, they certainly wished him well. However, he says—allowing his imagination to run away with him:

> "Cosway, Frazer and Baldwin of Egypt's lake,
> Fear to associate with Blake.
> This life is a warfare against evils;
> They heal the sick, he casts out devils.
> Hayley, Flaxman and Stothard are also in doubt
> Lest their virtue should be put to rout."[3]

1 In 1787. Reproduced in Rus., p. 150.

2 See Letter of Cosway to G. Cumberland, December 27th, 1795. Rus. Let., p. 55.

3 K. iii. 67.

Lawrence, it will be noticed, is not named, yet we know from other sources that at one period he held frostily aloof not only from Blake, but also from other mere mortals. Lawrence, however, loved Fuseli, and that was enough to pardon many sins. Then, too, he had specially commissioned Blake to supply a replica (now belonging to Mr. Cecil Poynder) of the painting of *The Wise and the Foolish Virgins*. "It was Sir Thomas's favourite drawing, and he commonly kept it on his table in his studio as a study."[1]

Along with these verses should be read the Lines to F[laxman] and S[tothard]:

> "I found them blind, I taught them how to see,[2]
> And now they know neither themselves or me."

In respect to Stothard the reference is to the prints which Blake engraved after him, as recorded in Vol. 1, page 19, by which, says Blake (in *Public Address*),[3] he got his reputation as a draughtsman; and of Flaxman's indebtedness to him he also speaks in the same document.[4]

Blake's resentment against these various persons soon, however, abated, and it is said that once, at a gathering of artists, he went up to Stothard and offered to shake hands, but Stothard turned away. It is also said that later, when Stothard was ill, he called to express sorrow, but was refused admittance. Stothard's son, however, assures us that the ill-feeling between the two did not last, adding, "On one occasion I was sent to Blake with a message from my father and met him on the stairs. Blake said 'he had a battle with the devil below to obtain the coals.'"[5]

It was apparently in 1808 that Blake annotated the first volume of his copy of Sir Joshua **Reynolds's Discourses on Painting,**[6] and wrote further comments on the work in the Rossetti MS. Between Blake and Reynolds was a great gulf fixed. "This man," says Blake, "was hired to depress Art. . . The foundation of Empire is Art and Science. Remove them or degrade them and

1 Catalogue Blake Centenary Exhibition (Burlington), 1927, p. 28. 2 K. iii. 64 and 107.
3 K. iii. 125. 4 K. iii. 126. 5 *Athenæum*, December, 1863.
6 Second edition. The copy is now in the British Museum. See K. iii. 5, 397.

Plate 53.

EVE EATING THE FORBIDDEN FRUIT.

Paradise Lost, ix. 867—874.

From the Liverpool or Smaller Set of Illustrations to *Paradise Lost*.
This Set is now in the H. E. Huntington Library.

By permission of the Liverpool Booksellers' Co., Ltd.

The Transfiguration.

Victoria and Albert Museum.

the Empire is no more. Empire follows Art, and not *vice versa* as Englishmen suppose." All through, he eulogizes Michael Angelo and Raphael, and girds at the "generalizer" Rembrandt and the Venetians. "Execution," he declares, "is the chariot of genius. . . . If a Man is master of his profession he cannot be ignorant that he is so. [These are proud words, but Blake persistently held to them, and the belief that it is so perpetually buoyed him up.] Mere enthusiasm is the all in all. . . The man who does not know what object to pursue is an idiot. . . . Innate ideas are in every man, born with him, they are truly himself. . . . He who can be bound down is no genius."

Some of Reynolds's observations goaded him to fury; e.g., "If you mean to preserve the most perfect beauty in its most perfect state you cannot express the passions." "What nonsense," comments Blake, "Passion and Expression is Beauty itself."

Further on he says: "Reynolds thinks that man learns all he knows. I say, on the contrary, that man brings all that he has or can have into the world with him." Here one can go neither with Reynolds nor with Blake. Both are wrong and both right. We bring into the world our personality, but not that which causes our personality to fructify.

On page 157 Reynolds says: "The mind will produce no crop, or only one, unless it be continually fertilised and enriched by foreign matter." Blake's comment is "Nonsense." But Reynolds is right. The truth is, Nothing comes from one's self; in other words, Everything comes from one's self. We must mix with others. The other man is the seraph who touches the lip—the other man, as Reynolds said, is the Spark. I fire you, you fire me. Ignore this theory and you think in circles. Blake did not ignore it, but he was in a twake, as we say in Buckinghamshire—a terrific temper—when he wrote these notes. The spark is usually obtained from books or pictures, but Personal Intercourse, if it can in any way be contrived, is infinitely more effective. In every period there are men in whose presence one's life, owing to the magic of their conversation, suddenly flames up.

Reynolds at the end of his *Discourses* had said he hoped that

the last word he should utter from the Chair at the Royal Academy would be the name of Michael Angelo.[1] This led Blake to write the biting verses entitled, "A Pitiful Case" and "To the Royal Academy,"[2] in which he suggested scornfully that 'Michael Angelo' was a printer's error for 'Rembrandt.'

On December 18th, 1808, Cumberland urged Blake to publish his "new method of engraving," but Blake had so long "been turned out of his old channel that he could not return to it without destroying his present course." New pleasures occupied his thoughts. "I have, however," he continues, "begun to print an account of my Inventions in Art"—a reference apparently to *A Descriptive Catalogue*, which was issued in the following year.

Whether latterly Blake was in personal touch with **Godwin** is unrecorded, but he continued to sympathise with much that Godwin wrote. In *The Inquirer* (1797) we find passages that are strangely paralleled by utterances of Blake; e.g., "Genius is wisdom; the possessing of a great store of ideas, together with a facility in calling them up, and a peculiar discernment in their selection or rejection." Parts of *The Everlasting Gospel* and of the conversation between Blake and Crabb Robinson might have been taken from Godwin's *Essays*, but as these were not published till long after Godwin's death (1873) Blake, of course, never saw them—the inference being that the two men continued to meet. These similarities are particularly noticeable in the passages which relate to the "dark side of Jesus"—to His "mistake," for instance, in driving out the money-changers.

Indeed, the two men often beat "alternately, in measured time," unconsciously, no doubt, like the clockwork figures on old St. Dunstan's. "Sound reasoning and truth when adequately communicated," says Godwin, "must always be victorious over error."[3] "Truth," says Blake, "can never be told so as to be understood, and not be believed;"[4] and the enquiring student will find scores of other parallels. But then we come to the parting of the ways. "In what sense," asks Godwin, "can a new-born babe be esteemed

1 Edition of 1798, Vol. 2, p. 218.
2 K. iii. 62, 63.
3 *Political Justice*, Vol. 1, pp. 26, 27.
4 "Proverbs of Hell," No. 69. See also No. 38.

wise?" and elsewhere he says, "Genius is not born with us but generated subsequent to birth." The man who raved at Reynolds, no doubt, raved at Godwin, too.

In December, 1808, George Cumberland sent to his son, also named George, who was boarding with the Cromeks, some sketches from Raphael, with the request that he would present them to Blake. The boy did so, and thinking it a very good opportunity, begged of Blake a picture of the Holy Family, "which he gave very readily."

Writing to his father, young George, who spells atrociously, describes this interview with Blake, and then refers to his life with the Cromeks, which he says is very unpleasant owing to "their selfish dispositions, true Yorkshire." In reply the father said, "I hope you did not ask Blake for the picture very importunately;" and to Blake he wrote on December 18th to express regret that his son had asked for the picture, which he says "is, like all your designs, full of genius and originality." He then enquires concerning some project of Blake's which had been the subject of their correspondence. "When you answer this," he says, "pray tell me if you have been able to do anything with the booksellers. Something of that kind would be no bad thing, and might turn out a great one, if a competition could be raised among the genuine qymihars (sic) of talent of every sort. You talked of publishing your new method of engraving. Send it to me and I will do my best to prepare it for the press."[1] "Qymihars" was perhaps a quotation from one of young George's shockingly spelt letters.

Blake in reply (on December 19th) thanked Cumberland for his kind offer, but said that a more profitable enterprise was occupying his thoughts—a reference apparently to the Exhibition which he hoped to hold in the following year.

1 "Letters of Blake to Cumberland," edited by Richard Garnett. *The Hampstead Annual*, 1903.

CHAPTER XIII

1809—1818

BLAKE'S EXHIBITION, ROBERT HUNT AGAIN, LAOCOON, *L'ALLEGRO* AND *IL PENSEROSO*, HESIOD, LINNELL

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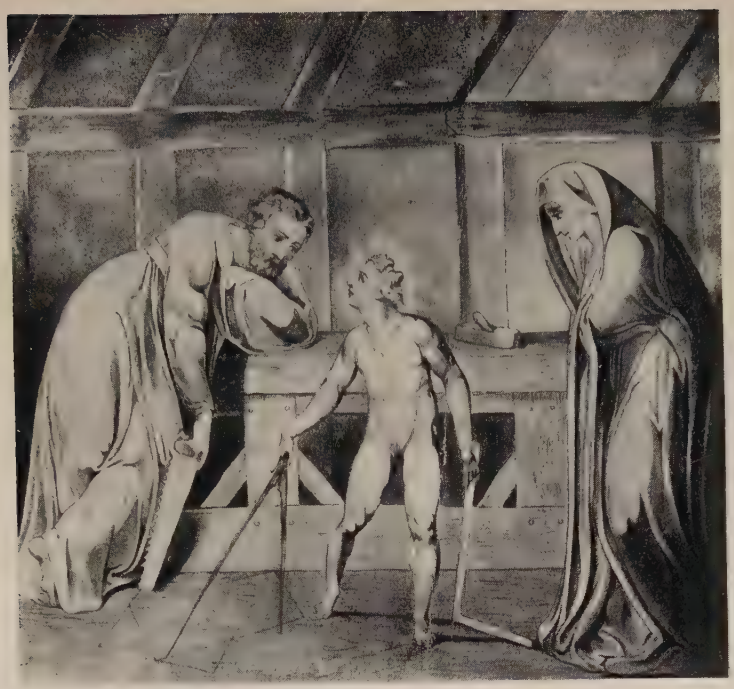
54. Advertisement of Exhibition of Paintings. 1809. (K. iii. 88.)
55. A Descriptive Catalogue of Pictures. May, 1809. (K. iii. 91.)
56. First Prospectus of the Engraving of Canterbury Pilgrims. May 15th, 1809. (K. iii. 121.)
57. Public Address. (Rossetti MS. F. K. iii. 124.)
58. Draft for Prospectus of the Engraving of Canterbury Pilgrims. (Rossetti MS. G. K. iii. 140.)
59. Second Prospectus of the Engraving of Canterbury Pilgrims, c. 1810. (K. iii. 143.)
60. A Vision of the Last Judgment. (Rossetti MS. H. K. iii. 145.)
61. The Prologue and Characters of Chaucer's Pilgrims. January, 1812. (Rus., page 215.)

On January 22nd, 1809, George Cumberland the elder wrote to his son, who still lived in London, "Tell Blake a Mr. Sivewright, of Edinburgh, has just claimed in *Home Philosophical Journal* of last month as his own invention Blake's method, and calls it Copper Blocks, I think;"[1] but Blake was apparently unconcerned.

By this time Schiavonetti, engaged by Cromek, had begun an engraving from Stothard's "Canterbury Pilgrims," and the news that it was in hand provoked Blake to some sort of a fight. For twelve months his own design had hung over a door in his sitting-room. On taking it down he found it nearly effaced. Stothard had cast a malignant spell over it, he said. Flaxman, who overheard

1 *Saturday Review*, August 25th, 1906: "Some Notes on Blake," by Arthur Symons.



CHRIST IN THE HOUSE OF THE CARPENTER.

By permission of Miss Carthew.

CHRIST IN THE HOUSE OF MARTHA AND MARY.

Victoria and Albert Museum

Plate 56.

JOSEPH AND POTIPHAR'S WIFE.

By permission of Mr. W. Graham Robertson.

Never before reproduced.

the remark, exclaimed: "Why, my dear Sir! as if, after having left a pencil drawing so long exposed to the air and dust, you could have expected otherwise!" But misfortune had made Blake suspicious of everybody.

He then restored his work and, taking an idea from the enemy, resolved to have an Exhibition of his own, which should include the "Canterbury Pilgrims," and he issued an *Advertisement*, a single sheet printed on both sides.[1] Held on the first floor of his brother James's house, 28 Broad Street, and opened in May, 1809, his **Exhibition** consisted of 16 pictures. A *Descriptive Catalogue* was printed, its price, which included admission, being half-a-crown. At the same time he issued his (1st) *Prospectus of the Engraving of Chaucer's Pilgrims.*

The *Descriptive Catalogue*, one of the most valuable and illuminating of his writings, is a continuous eulogy of the methods of Michael Angelo, Julio Romano and Albert Durer, and a heated condemnation of those of Titian, Correggio, Rubens and Rembrandt. It should be read side by side with his epigrams on the same subjects in the Rossetti MS. He detested Titian as a reveller in physical beauty and sensuous colour, and Rubens as the artist of the flesh—of material abundance and bodily vigour. Rembrandt was imperfect, Correggio indefinite. He adored Raphael as "the artist of the ideal;" Michael Angelo he could not sufficiently praise. He informed Rubens that Christ was a carpenter, not a brewer's servant. He laments "the great encouragement" given by the English nobility not only to such ancients as Correggio and Rubens, but also to Sir Joshua Reynolds, Catalani,[2] Du Crowe and Dilbury Doodle[3]—that is, to any mountebank or pinchbeck idol of the moment.[4] Indeed, he despised all his contemporaries except Fuseli.

> "They never can Rafael it, Fuseli it, nor Blake it;
> If they can't see an outline, pray how can they make it?"[5]

The following is the list of the pictures, with some of Blake's notes:

1 K. iii. 88.

2 Angelica Catalani, Italian singer (1779—1849). She made £10,000 in four months in London.

3 K. iii. 71. 4 See Barry's similar remarks, Vol. I. p. 15. 5 K. iii. 72.

1. *The Spiritual form of Nelson guiding Leviathan.*
2. *The Spiritual form of Pitt guiding Behemoth.*
3. *The Canterbury Pilgrims.*[1]

Blake considered the various characters which he had depicted as "the physiognomies or lineaments of universal human life." Knight, Squire, Prioress, Monk and the rest, all are made to pass before us; and then follows an attack on the rival picture and the "rabble" that compose it; after which he observes: "The scene of Mr. Stothard's picture is by Dulwich Hills, which was not the way to Canterbury; but perhaps the painter thought he would give them a ride round about, because they were a burlesque set of scare-crows, not worth any man's respect or care. . . . All is misconceived, and its mis-execution is equal to its misconception."

Speaking of the Clerk of Oxenford, he says: "Let the Philosopher always be the servant and scholar of Inspiration and all will be happy," which should be compared with our explanation in Volume 1, page 25, of the picture of the Children and the Serpent.

4. *The Bard, from Gray.*

After observing that he was no mere copyist of Nature, he gives another slash at Stothard: "If Mr. Blake's Canterbury Pilgrims had been done by any other power than that of the poetic visionary, it would have been as dull as his adversary's," and he asserts that all his imaginations appear to him infinitely more perfect than anything seen by his mortal eye.

5. *The Ancient Britons—the last battle of King Arthur.*

In this huge picture (his largest), which is lost, appeared conspicuously the Strongest man, the Beautifullest Man, and the Ugliest Man. Of the strongest man (Blake himself) he says: "He acts from conscious superiority, and marches on in fearless dependence on the divine decrees." Seymour Kirkup considered

1 The method he used in the *Canterbury Pilgrims* he called "fresco." Mr. Robert Ross, writing in the *Burlington Magazine*, June, 1906, says: "It was not fresco at all in the real sense of the word, but according to Linnell, water-colour on a plaster ground (literally glue and whiting). . . . It comes nearer to tempera in process than anything else, inasmuch as the white was laid on and mixed with the colours, which were tempered with carpenters' glue.

this painting the very noblest of Blake's works, but Southey calls it one of Blake's "worst pictures, which is saying much."

6. *A Spirit vaulting from a Cloud to turn and wind a fiery Pegasus.* Henry IV. 1. (Lost.)

7. *The Goats*, which represented a scene in Ovid's *Fasti* i., lines 357—358, where goats are described pulling at leaves. In Blake's picture they also pulled at vine leaves in which some girls had dressed themselves. (Lost.)

8. *The Spiritual Preceptor.* (Lost.)

9. *Satan calling up his Legions.*

10. *The Bramins*, representing Mr. Wilkins translating the *Geeta.* See Volume 1, page 23. (Lost.)

11. *The Body of Abel found by Adam and Eve.*[1]

12. *The Soldiers Casting Lots.*[2]

13. *Jacob's Ladder.*[3]

14. *The Angels hovering over the Body of Jesus in the Sepulchre.*[4]

15. *Ruth.*[5]

16. *The Penance of Jane Shore.*

In connection with this last picture, painted thirty years previous, Blake says proudly: "If a man is master of his profession, he cannot be ignorant that he is so; and if he is not employed by those who pretend to encourage Art, he will employ himself;" and when he retires at night he has "a reward . . . for the labours of the day such as the world cannot give."

The Notes in *The Descriptive Catalogue* are the revelation of Blake in his finest moods. Nowhere else in literature will be found such stimulating paragraphs. Blake knew what he himself wanted, and he was indifferent to all else.

Among those to whom he sent his catalogue, with ticket of admission, was Ozias Humphry.[6] James Blake, dressed in knee breeches, worsted stockings and buckles, received the visitors. They were few in number, but among them was **Crabb Robinson,**

1 Rep. in K. iii. 116. 2 Rep. in colour by *The Blake Society*. 3 Rep. in K. iii. 116.
4 Rep. in K. iii. 118. 5 Rep. in K. iii. 118.
6 R.A., 1791. Died March 9th, 1810.

subsequently a friend of Blake's, who purchased four copies of the catalogue, one of which he gave to Charles Lamb. Robinson was the more interested because he had in hand an article on Blake which he was writing for Friedrich Perthes, of Hamburg. On leaving he said to James Blake, "I hope you will let me come in again." "Oh yes," was the reply; "free, as often as you please." In due course Robinson completed his article, which, as translated into German by Dr. Julius, appeared in the *Vaterländisches Museum*[1] with the title, "William Blake Künstler, Dichter und religiöser Schwärmer (artist, poet and religious visionary)."[2] Lamb wrote of Blake long after: "He paints . . . marvellous, strange pictures, visions of his brain, which he asserts that he has seen. His pictures—one in particular, 'The Canterbury Pilgrims' (far above Stothard's)—have great merit." Referring to the poems he says, "There is one to a tiger,

'Tiger, tiger, burning bright,'

which is glorious. I must look on him as one of the most extraordinary persons of the age."

Needless to say, the Exhibition was financially a failure. Blake did not know, or he forgot, that in this world nothing succeeds by its own merits alone. Had he possessed Cromek's business qualities, the result might have been different. And yet it is doubtful, for

"The groves of Taste produce no golden fruit."

His "Canterbury Pilgrims," however, found at least one more enthusiastic admirer, for young George Cumberland told his father that Blake had "given Stothard a compleet set down."

On August 14th, 1809, Tommy Butts, writing to his mother, says: "This morning I breakfasted with George before I went to South Molton Street; you wished me to do so while you and my father are out of Town. Mr. and Mrs. Blake are very well; they say I am browner and taller;—they intend shortly to pay the promised visit at Epsom."

1 A translation of it by K. M. Esdaile appeared in *The Library*, 1914.
2 See Symons, pp. 278, 283. Robinson left two accounts of his visit to the Exhibition.

Martin Cregan, afterwards President of the Royal Hibernian Academy, visited the Blakes during this year, and in describing their room he speaks of the bed being "on one side" and the "picture of Alfred and the Danes on the wall."

It will be remembered that the designs for Blair's *Grave* were ridiculed in the *Examiner* of August 7th, 1808, by **Robert Hunt.** In the same paper on September 17th, 1809, appeared an article, also by Hunt, abusive of the *Descriptive Catalogue*, from which he makes citations in order to amuse his readers and to satisfy them of the truth of his critical remarks. Blake is referred to as an "unfortunate lunatic whose personal inoffensiveness secures him from confinement, and consequently of whom no public notice would have been taken, if he was not forced on the animadversion of the *Examiner* in having been held up to public admiration by many esteemed amateurs and professors as a genius in some respect original and legitimate. The praises which these gentlemen bestowed last year on this unfortunate man's illustrations to Blair's *Grave* have, in feeding his vanity, stimulated him to publish his madness more largely, and this again exposed him, if not to the derision, at least to the pity of the public. . . . Thus encouraged, the poor man fancies himself a great master, and has painted a few wretched pictures. . . . These he calls an Exhibition, of which he has published a catalogue, or rather a farrago of nonsense, unintelligibleness and egregious vanity, the wild effusions of a distempered brain. One of the pictures represents Chaucer's Pilgrims, and is in every respect a striking contrast to the admirable picture of the same subject by Mr. Stothard, from which an exquisite print is forthcoming from the hand of Schiavonetti."

Soon after the appearance of this article Blake wrote in the Rossetti MS. the description of his Canterbury Pilgrims which is usually called **Public Address,** and also his *Draft for* [*2nd*] *Prospectus of the Engraving of Chaucer's Canterbury Pilgrims.* The actual *2nd Prospectus* seems to have been issued in 1810. All the time Hunt's attack had been rankling in his mind; and in the *Public Address* he says: "The manner in which my character has been blasted these forty years, both as an artist and a man, may be seen particularly

in a Sunday paper called *The Examiner* . . . and the manner in which I have routed out the nest of villains will be seen in a poem concerning my three years Herculean labours at Felpham, which I will soon publish." That the poem in which Blake was to expose the Hunts and others who had attacked him was the *Jerusalem* is absolutely certain. It is equally certain that **Hand,**[1] the chief villain of that poem, is Leigh Hunt, or rather, Leigh Hunt and his brothers Robert and John—for Hand is represented with three heads.

> "Three strong sinewy necks and three awful and terrible heads,
> Three brains, in contradictory council brooding incessantly."[2]

These heads reject ideas as nothing. A picture of this triple-headed monster appears in *Jerusalem*, Plate 50, and two of the heads, those of Leigh and Robert, are crowned, as becomes the two principal contributors to the *Examiner;* while from a hideous orifice in its side issues a giant brood (a "mighty polypus") which combine into the arch-reasoners Bacon, Newton and Locke.[3] In other pictures Hand (who is still the three brothers together) has only one head. On Plate 21 he is seen scourging three of the daughters of Albion, and on Plate 26 he is in flames while Jerusalem (here a beautiful woman) looks on aghast. Hand was a rationalist, a worshipper of Urizen, and consequently the deadly foe of the Imaginative Man. He sits before his furnace scornful of others, but when he sees Blake's whirling mace he trembles.[4] He is mighty, but to him Eternity is deformity and loveliness a dry tree.[5] Inspiration and genius he would crush. His emblem is the wheel, Routine.[6] He sleeps on Skiddaw's top, for he loves rocks and any sort of barren hardness, drawn thither by love for his emanation, the beautiful Cambel, who evades him, for, owing to the Fall, there is no happiness for anybody, good or bad.

Not only are the Hunts combined as Hand, they are also represented separately in *Jerusalem*, Plate 93, as Anytus, Melitus and Lycon, the accusers of Socrates. They point accusingly at

1 He appears faintly in *Milton* also, K. ii. 331: "Hand is become a rock"; and in K. ii. 338, where he and other Reasoners surround Albion "as a girdle."

2 *Jerusalem* 70 4.

3 *Jerusalem* 18 40 and 70 15.

4 7 71; 8 3.

5 *Jerusalem* 9 8.

6 60 43.

their victim (who is out of the picture), while on their bodies is the inscription, "Anytus, Melitus and Lycon thought Socrates a very pernicious man. So Caiaphas thought Jesus." We see the brothers again in the Job series, Plate 10: "The Just Upright Man is laughed to scorn." Here, of course, they are Eliphaz, Bildad and Zophar, and they are pointing at Job-Blake very much as the three in *Jerusalem* point at Socrates-Blake.

It is useless to look in these pictures for Leigh Hunt's head of black, bushy hair and his lean body. Like Judas in "The Betrayal," like Dagon in the David picture, and like the Devil in "The First Temptation," he has the long and opulent beard of Urizen, the reasoner. Nor is he, to use Fuseli's expression, "d—— theen" (thin).

In the *Examiner* the Hunts had described Blake as "an unfortunate lunatic." Blake asks, "Could the picture of 'The Last Judgment' (containing a thousand figures) be painted by a madman . . . . as these Bad Men both print and publish by all means in their power?" The following lines by Blake should also be noticed:

> "The *Examiner*, whose very name is Hunt,
> Called *Death*[1] a madman trembling for the affront;
> Like trembling hare sits on his weekly paper,
> On which he used to dance and sport and caper."

From this it may be inferred that Blake had threatened Hunt with reprisals—perhaps with personal chastisement. Flaxman (Jack Hemp) and Dr. Malkin (Jack Hemp's parson) are also slashed in the same lines, though what Malkin had done is not clear.

We have seen how Blake revenged himself on Hunt; but he had in his quiver a still more effective arrow—that of Forgiveness; for at the end of *Jerusalem*, when the Eternals sink their differences, the faults even of Hand are passed over, and he is allowed to regain the "beautiful Cambel" who had been taken from him.

It is only fair to Leigh Hunt to mention that at the time of these articles he was only twenty-five, and that in his *Autobiography* he expresses regret for his folly in those early days in attacking men of real worth. "It was done," he said, "out of a spirit of

1 Blake, because he illustrated Blair's *Grave*.

foppery and fine writing." Whether Robert was equally repentant is unrecorded. Certainly the author of "Abou Ben Adhem" was not the barking monster of Blake's diatribes. All the brothers were generous to genius in difficulty. "The Hunts," says Haydon, "nobly assisted me at the cost of great personal deprivation," and others found them true friends. Curiously enough, some years later (in 1817) Leigh Hunt was assailed in *Blackwood* with a virulence that far exceeded what he had meted out to Blake.

In December, 1809, died Joseph Johnson, the publisher, one of the most amiable and liberal minded men of his day, and the immovable friend of all advanced thinkers. On January 23rd, 1810, died Blake's persistent opponent, John Hoppner, R.A., one of whose last acts was an attack in the *Quarterly* (November, 1809) on Hayley's *Life of Romney;* and on March 9th Blake lost his kind friend, Ozias Humphry.

In the Rossetti MS. on May 23rd, 1810, Blake wrote: "Found the word 'Golden.'" It cheered him. He was poor and neglected, but he looked forward to reward and recognition in his "Golden House on High."[1] After an unsuccessful application to the trade in respect to one of his writings, he said, "Well, it will be published elsewhere, and beautifully bound"—meaning in Eternity, where, as he once told Hayley, "The ruins of Time would build mansions."

Schiavonetti died (of the Cromek, Blake said) on June 7th, 1810, at the early age of 45. The *Examiner*, of course, could not let the occasion pass without another discharge of venom. It gave as one of the proofs of the dead man's immense talent that he was able to hide in a certain measure "the absurdity and deformity of Blake's designs." In the lines, "And his legs carried it,"[2] Blake makes Stothard say,

> "O that I ne'er had seen that William Blake,
> Or could from death Assassinetti[3] wake!"

All this time Blake continued to work regularly for Butts, from whom in 1810 he received a total of £93 10s., his principal

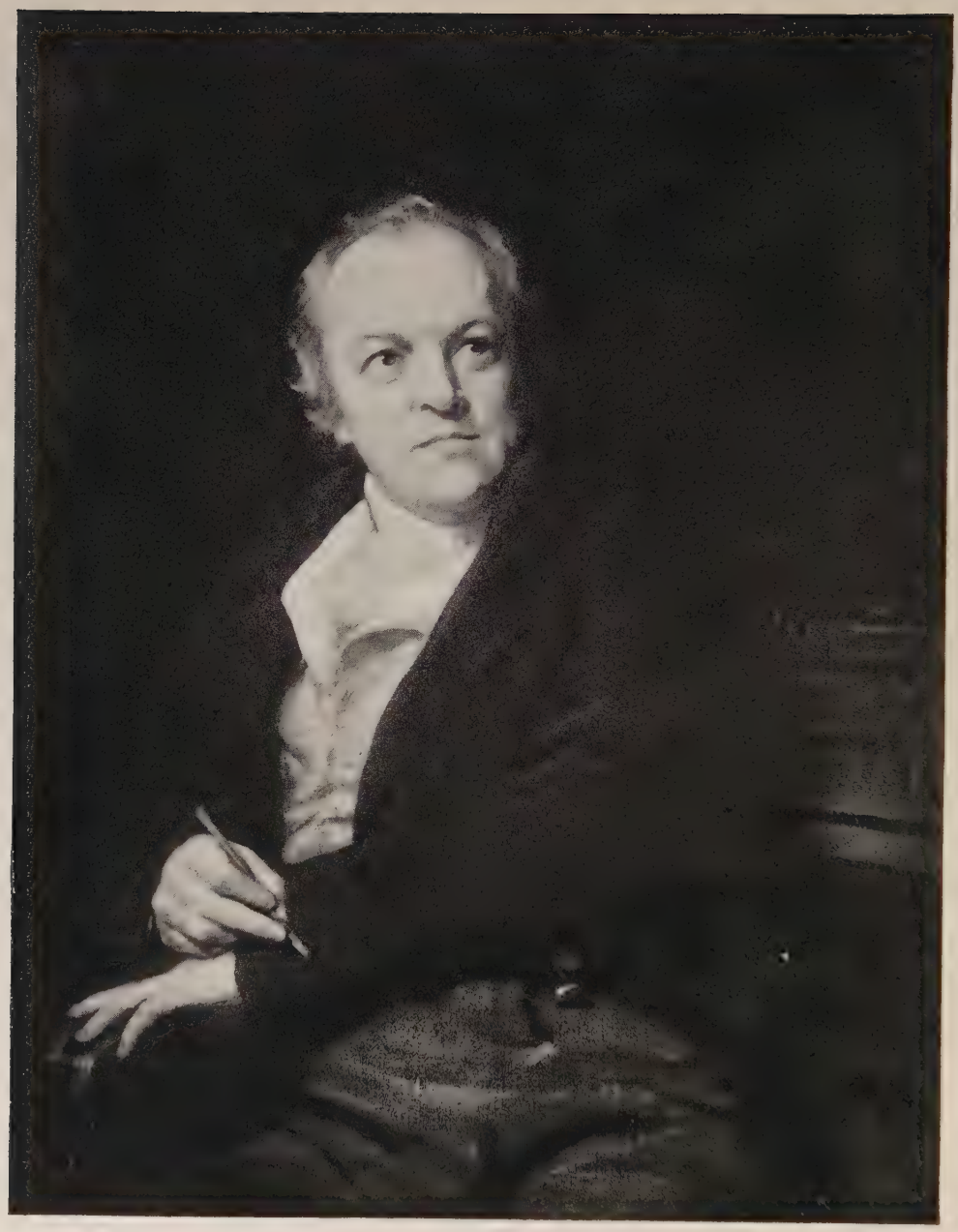
1 "The Caverns of the Grave I've seen."

2 K. iii. 54.

3 Schiavonetti.

Moses and the Burning Bush.

Victoria and Albert Museum.



WILLIAM BLAKE.

From an Oil Painting by Thomas Phillips, R.A. 1807. Size 35¼ by 27¼ inches.

See page 22.

National Portrait Gallery.

production for the year being the fresco, "Adam naming the Beasts," which is singular among his pictures in that the figure of Adam is so large, being three-quarters life size.

It is on record that Southey visited Blake in the summer of 1811, and was shown "a perfectly mad poem called *Jerusalem*." "Blake," said Southey, "spoke of his visions with the deference that is usual with such people, and did not seem to expect that he should be believed;" and later (at a large party at Charles Lamb's on July 24th, 1811) Southey spoke of Blake as "a decided madman," though he condescended to admire "both his designs and his poetic talents." This year Blake produced his water-colour, "The Judgment of Paris;"[1] and, probably, his engraving (after Phillips) of Earl Spencer.[2]

We get another glimpse of him on August 4th (1811). That day a paragraph appeared in *Bell's Weekly Messenger* relative to a Peter Le Cave, a prisoner in Wilton Jail, who had painted pictures which were stated to be superior to those of Morland, whom Le Cave had assisted. It was also stated that Le Cave was the painter of many pictures sold as Morland's. Blake comments: "It confirms the suspicion I entertained concerning those two I engraved from for J. R. Smith—that Morland could not have painted them, as they were the works of a correct mind and no blurrer"[3]—the pictures being "The Industrious Cottager" and "The Idle Laundress," published in 1788.

Early in 1812 Blake issued a pamphlet, *The Prologue and Characters of Chaucer's Pilgrims, selected from his Canterbury Tales, intended to illustrate a particular design of William Blake*, the frontispiece[4] of which, a section of his picture on a reduced scale, is dated December 26th, 1811.[5] His resentment against Cromek and Hunt still continued; but mixed with that resentment was a feeling of loneliness. He seemed as much cut off from the world as Shakespeare's Prospero. Above a declaration in the Rossetti MS. that

1 Reproduced in Sel., p. 261. 2 Rus., p. 179.

3 K. iii. 78. Rossetti MS.

4 Reproduced in Rus. 92. 5 See Rus. 92 and 215.

the English are as good judges of Painting as of Poetry, he had written:

"Old acquaintances well renew,
Prospero had one Caliban and I have two."[1]

No doubt these **Two Calibans** were Cromek and Hunt—men with [in his opinion] misshapen minds, if not with misshapen bodies—things of darkness, looking forward to the day when the new Prospero would be destroyed. Later, in 1812, he painted his water-colour, "Philoctetes and Neoptolemos."[2] Philoctetes is seated on a rock, the arrow in his right hand, and his wounded leg bandaged. Neoptolemos, who is accompanied by three warriors, addresses him. Blake had evidently been reading Sophocles' play, *Philoctetes* (perhaps in Potter's translation, though he himself had a little Greek), and had seen resemblances between his own life and that of the marooned general—just as he had seen resemblances between himself and the lonely Prospero; and it was probably at this time that he made the striking sketch (now in the Birmingham Art Gallery) of that even more famous castaway, Robinson Crusoe. He, too, **Prospero-like, Philoctetes-like, Crusoe-like,** was cut off from the world; and 17 South Molton Street was his Sycorax rock, his Lemnos, his "desolate island." But that was not the worst; for he, too, could see footprints in the sand.

In the lines, "And his legs carried it," Stothard is supposed to make an epitaph for Cromek:

"Come, artists, knock your head against this stone
For sorrow that our friend Bob Screwmuch's gone."

But poor Cromek—and his last days were heavy with sorrow—had not long to wait for Stothard's or anybody else's epitaph, for he died on March 12th, 1812. Blake, however, had already forgiven him, as he had forgiven the others. Some verses[3] written about this time reflect his attitude to all against whom he had been irritated. He says:

1 K. iii. 406. 2 Reproduced in F. 87.

3 See K. iii. 56.

"Was I angry with Hayley who used me so ill?
Or can I be angry with Felpham's old Mill?
Or angry with Flaxman or Cromek or Stothard,[1]
Or poor Schiavonetti, whom they to death bothered?
Or angry with Macklin[2] or Boydel[3] or Bowyer?"

The same year Blake sent to the 5th and last Exhibition of the "Associated Artists in Water-colours," held in Spring Gardens, his Pitt, Nelson and Canterbury Pilgrims.[4] With Henry Richter, who was President of the Water-colour Society for that year, he later became on friendly relations.

On February 3rd, 1813, Leigh Hunt and his brother John were imprisoned in Surrey Jail for libelling the Prince Regent; and Blake, severely as he had been handled by the brothers, no doubt sympathised with them (notwithstanding the past), as did many other fighters for Freedom, who considered it an honour to breakfast and play battledore and shuttlecock in prison with men whose principles they heartily shared. There may even be a connection between this event and the relief etching, "The Chaining of Orc" (Revolt), which Blake, who had previously treated the subject, produced this year. Apparently about the same time he made the two copies of *America* and the two of *Europe* which are water-marked 1813. A pen and ink portrait of him by William Ensom, the engraver, was that year awarded the silver medal of the Royal Academy.

That Blake was busy at work in 1814, and that he was again friendly with Flaxman, is evidenced by a letter of August 19th, addressed by Flaxman to Mr. John Bischoff, of Leeds, respecting a monument by Flaxman which Dr. Whitaker proposed to illustrate in his History of that town. Flaxman, who offers to supply a drawing of the monument, mentions that "the engraving, including the copper plate, will cost six guineas, if done by Mr. Blake, the best engraver of outlines."[5]

1 Stothard here drops out of Blake's life. He died in 1834, and was buried not far from Blake in Bunhill Fields.

2 For whom Blake in 1783 engraved Stothard's "Fall of Rosamund."

3 For whom Blake in 1788 engraved Hogarth's scene from The Beggars' Opera.

4 John Lewis Roget: *History of the Old Water-colour Society*, i., p. 270.

5 The engraving was eventually made by William Bond. See *Notes and Queries*, Nov. 20th, 1926. See Volume 1, page 161, "William Bond"—a curious coincidence.

In 1815 Flaxman introduced Blake to **Josiah Wedgwood** (the second of that name), who commissioned him to draw and engrave 18 designs for pottery. On July 29th Wedgwood wrote to Blake from Etruria, giving instructions and pointing out that in one of the drawings there was an error. This information seems to have discouraged Blake, for his reply was not made till Sept. 8th. By then, however, he had rectified the mistake, and he says: "I send two more drawings, with the first that I did altered, having taken out that part which expressed the hole for the ladle." He then proposed to make all subsequent drawings first, that is before beginning the engraving of them, so as to ensure correctness.

Wedgwood's London agent then provided Blake with pottery from which to work, and the entries respecting him in the records of the period are preserved in the Wedgwood Museum at Etruria. Thus, on October 23rd, 1815, the firm sends him "for designs" "a china form fruit basket," "an oval rose-top soup terrine" and "a butter boat with two handles." On October 25th Mrs. Blake goes for more materials, and returns with a "W. H. Basin" and a "Nurse Lamp"; and on December 13th "Mr. Blake left a packet of drawings," with the promise that others should follow.[1]

He found time, however, to produce another illuminated copy of *The Visions of the Daughters of Albion*, and for drawing daughters of Beulah, spectres and emanations for the *Jerusalem*. Indeed, to these plaguy "soup terrines" and "butter boats with two handles" nothing on earth could have drawn him but an empty cupboard.

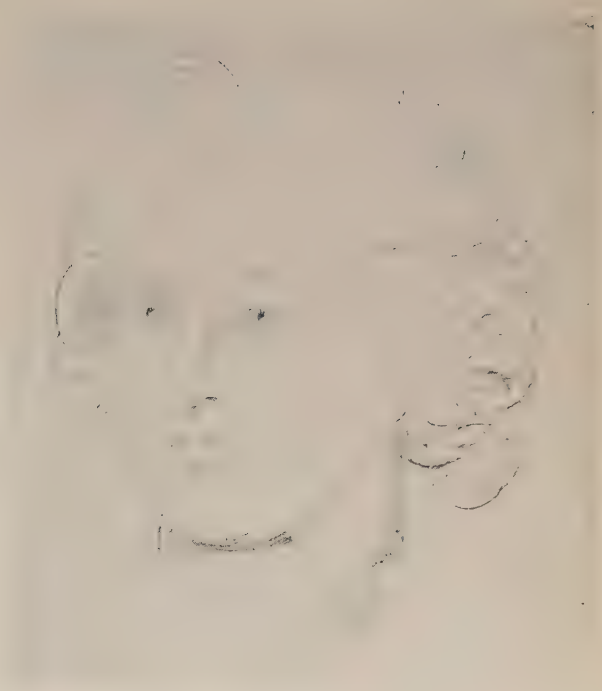
Some time in 1815, apparently, for it was after the death of Joanna Southcote, Owen Pugh, one of Joanna's "elders," friend of Southey, and author of a Welsh Dictionary, called on Blake with a view to his conversion, but he was no more successful than Sharp had been. Pugh, says Southey, came across "everything he wished to find in the Bardic system, and there he found Blake's notions." Blake and his wife, it seems, were "persuaded that Pugh's dreams were old patriarchal truths long forgotten," and when Southey,

1 See *Times Literary Supplement*, Letter of Dr. Keynes, Dec. 6th, 1926. See also Rus., p. 182.

WILLIAM BLAKE.

Facsimile of a Portrait on Ivory. Sketched from life by John Linnell, 1821.

National Portrait Gallery.

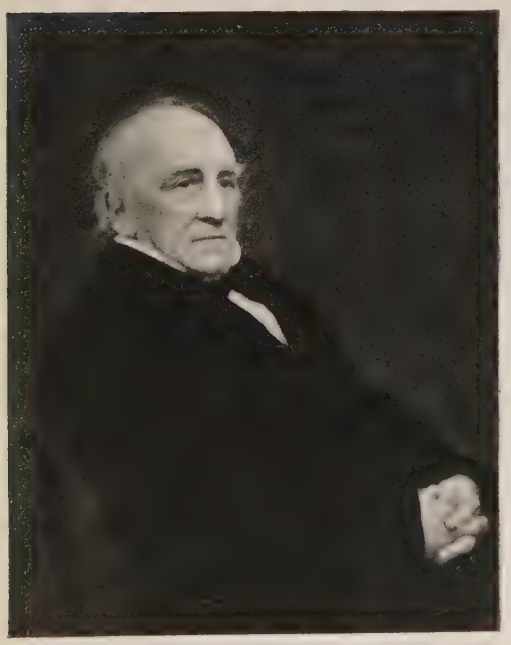


PENCIL DRAWING BY BLAKE.

(9¼ in. by 7⅛ in.)

Thought by some to be a portrait of Blake himself.

Victoria and Albert Museum.



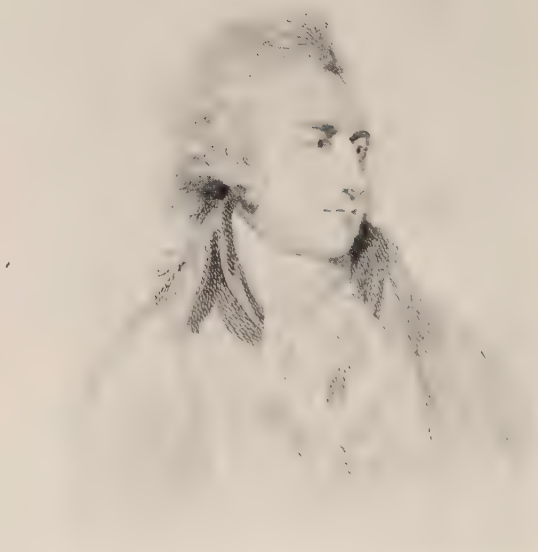
HENRY CRABB ROBINSON.

(1775—1867.)

Painted by Henry Darvall, 6 in. by 4⅝ in.

National Portrait Gallery.

See pages 39, 100 et seq.

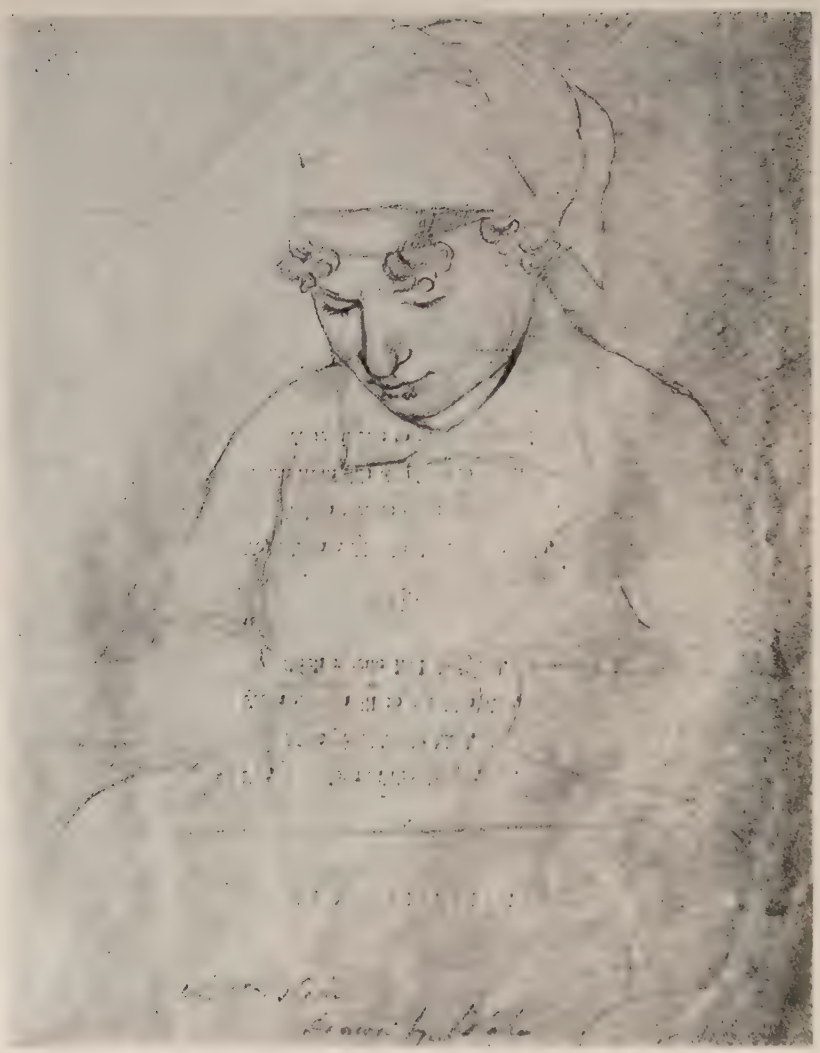


HENRY FUSELI.

Engraved by W. C. Edwards after Lawrence.

See Vol. I., pp. 16 and 89; Vol. II., pp. 92 and 98.

Plate 60.



MRS. BLAKE.

Pencil drawing by Blake on the back of a leaf of Hayley's *Ballads*, 4th Edition. Some of the lettering at the back shows through. This is by far the finest known portrait of Mrs. Blake.

By permission of Miss Carthew.

evidently early in 1815, made a second visit to South Molton Street they told him the whole story.

Later in the year Blake presented himself in the Antique School of the Royal Academy, in order to make a drawing of the **Laocoon** from a cast. "What! you here! Meesther Blake," said Fuseli, who was then President, "we ought to come and learn of you, not you of us!" Blake, however, took his place "with the other boys, and exulted over his work like a young disciple."[1] But merely to copy the Laocoon was not his object. Bent on investing his work with a symbolical meaning, he surrounded the struggling Trojan, his sons and the snakes with sentences epitomizing his philosophy, Laocoon becoming Jehovah-Urizen and his sons Satan and Adam.[2] The following are some of the pronouncements:

"A Poet, a Painter, a Musician, an Architect, the man or woman who is not one of these is not a Christian." [In short, Art and Christianity are interchangeable terms.]

"You must leave Fathers and Mothers and houses and land if they stand in the way of Art."

"Practice is Art. If you leave off you are lost."

"For every pleasure Money is useless"—the last reminding of "Fly damned baseness [money]" in *Timon of Athens*, iii. 1, and Blake's own lines,

> "The countless gold of a merry heart,
> The rubies and pearls of a loving eye,
> The indolent never can bring to the mart,
> Nor the secret hoard up in his treasury."[3]

The exact date of the print is unknown, but in 1815 Blake made from his drawing an engraving on a smaller scale to illustrate the article on Sculpture in *Rees's Cyclopædia*, to which he contributed six other plates.[4]

During the whole of the year Blake seems to have shut himself from the world, for William Paulet Carey, art critic and art dealer, when (on December 31st) praising the designs for Blair's *Grave*, observed: "I never had the good fortune to see him, and so

1 Tatham. 2 Rep. in K. iii. 358.
3 K. i. 243. Rossetti MS. 4 Rus., pp. 180, 181.

entire is the uncertainty in which he is involved that, after many enquiries, I meet with some doubt whether he is still in existence."[1]

It was in 1815 or later, however, that Blake produced what is called the **Windus Copy of Milton,** for the water-mark is of that date. The Windus *Milton* is more elaborately coloured than the other copies and it has 50 Plates, that is one more than the Beckford; the most striking passage in the extra Plate, No. 5 [K. ii. 310], being the lines on the inadequacy of the five senses—a subject often treated by Blake. How, for instance, he asks, can the Eye, considering its limitations,

> "judge of the stars? and looking through its tubes
> Measure the sunny rays that point their spears on Udan Adan?"

New myrmidons of Urizen are introduced. There is Charles I., but "Cromwell is ready" for him; and there is James II., who would turn Golgonooza, the City of Art, into "heaps of smoking ruins." We are most interested, however, in the scrap of biography which tells of the time "when Satan [Hayley] fainted beneath the arrows of Elynittria [Mrs. Blake],"

> "And Mathematic Proportion was subdued by Living Proportion,"

for it throws light on the line in the Rossetti MS., "And when he could not act upon my wife."[2]

The copies of Blake's illuminated books that show the water-mark 1815 are:

Songs of Innocence and Experience (two copies).
Thel (two copies).
Marriage of Heaven and Hell.
Visions of the Daughters of Albion (three copies).
The Book of Urizen.
Milton.

Ten copies in all, so he must have been particularly busy that year or a little later. "In most of them the copper plates are

1 These remarks occur in Carey's description of West's "Death on the Pale Horse."
2 See Volume 1, p. 119.

printed in a rich, red-brown ink, the effect of the whole being heightened by the use of gold."[1]

From the copy of *The Book of Urizen* the word "First" is omitted, as though Blake had given up the idea of writing a second Book of Urizen. If so, the theory that *Ahania* is the second Book [see Vol. 1, p. 71] must perhaps be abandoned. To the same period belongs apparently the beautiful separate example of the Frontispiece of *The Visions of the Daughters of Albion*, preserved at Millbank —Bromion and Oothoon bound back to back in the cave, "washed by the black jealous waves." Blake, indeed, devoted every spare moment to imaginative work. Poverty never limed his wings or stayed his fingers.

In 1816, probably (for that is the water-mark), Blake was engaged upon the beautiful series of small drawings in water-colour, 12 in number, that illustrate Milton's **L'Allegro** and **Il Penseroso.** In these pictures, the colouring of which is "delicate rather than vivid," we find him depicting mountains, trees, clouds, the sun and moon as human beings. It is a lovely series, and his observation concerning No. 8—the terrified moon being dragged by fairies through the valley of the cherubim—throws light on Plate 8 of *Jerusalem.* The beautiful series of 12 water-colour drawings for **Paradise Regained** also probably belongs to this year. See Appendix 2, "Milton."

Some time in 1817 Blake visited Thomas Dibdin,[2] who was then engaged upon his *Bibliographical Decameron.* The conversation had scarcely commenced when "In an instant," says the astonished bibliographer, "he was in his 'third heaven,' flapped by the wings of the seraphs such as his own genius only could shape and his own pencil embody." Blake's object in calling was to discuss the minor poems of Milton. "Never," says Dibdin, "were such dreamings poured forth. . . . I told him that our common friend, Mr. Masquerier, had induced me to purchase his *Songs of Innocence.*" Among the visitors at South Molton Street was Seymour Kirkup, the artist, who had been introduced to Blake by

1 Dr. G. Keynes, *Times Literary Supplement*, December 13th, 1923.

2 Thomas Dibdin, bibliographer (1776—1847), nephew of the writer of sea songs.

Butts. "Blake," he says, "was the determined enemy of all colourists. . . . I thought him mad. I do not think so now. Mrs. Blake was a sincere believer. She told me seriously one day, 'I have very little of Mr. Blake's company; he is always in Paradise.'"

All the time Blake continued to work for Wedgwood, and the ledgers of the firm show under date, November 11th, 1816, the entry: "William Blake, engraver, London, £30 on account of engraving."

On January 1st, 1817, was published Flaxman's **Compositions from the Works Days and Theogony of Hesiod,** with 37 designs in outline, all of which were engraved by Blake, who must have been occupied with them during the latter months of 1816.

As we have seen [Vol. 1, pp. 67 and 88], Flaxman's Homer, Æschylus and Dante had been engraved principally by Piroli. Opinions have differed respecting the merits of the Hesiod engravings. Schlegel spoke highly of them, though he considered that Flaxman was better served by Piroli than by Blake. Mr. A. G. B. Russell, on the other hand, observes: "The present series has the greater merit of being engraved by Blake who, unlike his predecessor [Piroli], has lost nothing of the charm and grace possessed by the original drawings;" and Mr. W. G. Constable declares that "Blake better than Piroli has retained the sensitiveness of line" in Flaxman's work. Blake's figures are naturally more animated than Piroli's, but those who wish to compare the two engravers should study the *Iliad* pictures, where their work lies side by side. [See Vol. 1, page 67.] Among the Hesiod designs are representations of the The Golden Age and The Iron Age, subjects which had always infatuated Blake, and which must have reminded him of Cumberland and *Thoughts on Outline*. [See Volume 1, p. 70.]

Early in June, 1818, Dawson Turner, the antiquary, wrote to enquire the cost of the Prophetic Books, and in reply, June 9th, Blake told him that the prices ranged from £2 2s. for a *Thel* to £10 10s. for a *Milton*. For *America*, *Europe*, and *Urizen*, £5 5s. each was asked. He says that he had been able to sell only a few, but those few had gained him "great reputation as an artist," which was the chief thing intended.

Some time this year Charles Augustus Tulk, who was well acquainted with Blake and has left a few anecdotes of him [see Vol. 1, p. 35], lent a copy of the *Songs of Innocence and Experience* to **Coleridge.** Coleridge disliked the pictures, but he praised some of the poems, choosing for special commendation "The Little Black Boy" and "Infant Joy," though he wished to amend the last lines because, he said, "a babe two days old does not, cannot smile;" but Blake, who had no babes, could, of course, know nothing of their habits except from hearsay.

Later, the two poets became personally acquainted, for Crabb Robinson says: "Coleridge has visited Blake and I am told talks finely about him." Apparently they met more than once, for an anonymous writer[1] says, "Blake and Coleridge when in company seemed like congenial beings of another sphere, breathing for awhile on our earth; which may easily be perceived from the similarity of thought pervading their works."

In June, 1818, young George Cumberland took **John Linnell,**[2] a youthful and puritanical artist, to 17 South Molton Street. Linnell had just finished a masterly portrait of John Martin, a well-known Baptist preacher, and the conversation ran on outline and on Bonasone in particular. In this artist George's father was particularly interested—having, indeed, written, as early as 1793, *Some Anecdotes of the Life of Julio Bonasone*, an interesting little work though, by the by, it does not contain a single anecdote; and Linnell strongly urged Blake to the study of Bonasone, as no doubt Cumberland the elder had urged previously. Linnell had just then in hand an engraving of the Rev. James Upton, another Baptist minister, and Blake consented to help with it; and a few days later, on June 24th, Linnell took Upton's picture and the copper plate to South Molton Street. It was published on June 1st, 1819, Linnell receiving 50 guineas, and Blake, whose part in it was evidently slight, 15.

1 See *London University Magazine*, 1830.

2 John Linnell (1792—1882). On September 24th, 1817, he had married Mary Palmer.

CHAPTER XIV

1819

JERUSALEM, VARLEY, *THE EVERLASTING GOSPEL*, *FOR THE SEXES*, WILLIAM FREND, TATHAM

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63. The Everlasting Gospel. Rossetti MS. J. 1819.
64. Notes on Spurzheim. c. 1819.
65. For the Sexes. The Gates of Paradise.

Jerusalem, that great work, the result, certainly in respect to the best of the pictures, of sovran Inspiration, must now be considered. Again and again the idea of man—especially the artist and man of letters—being spiritually asleep had occupied Blake's mind; but he insisted that there was hope for him; and no doubt the words in *Ephesians* (v. 14) frequently ran through his mind: "Awake, thou that sleepest, and arise from the dead, and Christ shall give thee light."

Jerusalem, *the Emanation of the Giant Albion*, is the most splendidly illuminated of all Blake's books, and only those whose craving for loveliness has been satisfied by the study of the coloured copy can form the faintest idea of its transplendent beauty. Its magnificence is even blinding.[1]

Its theme, which is similar to that of *Vala*, is the Fall of Man (Albion), his awakening from error, and his final return to Eternity. Characters only casually referred to in previous books become prominent—among them being the Sons of Albion, who represent the cruelty of man to man. Other aggressive figures are Reuben (Vegetated Man living only in the flesh), admired by the Daughters

1 Some years ago I went to Keir in Scotland and while the guest of General Archibald Stirling copied some of the pictures.

of Albion (Abstract Philosophy) and his emanation Tirzah (Natural Religion). In loving her, Doubt became his food.

Jerusalem is divided into Four Chapters, dedicated respectively to the Public, the Jews, the Deists, and the Christians; but Blake addresses himself particularly to the student:

> "Reader, lover of books! lover of heaven!
> And of that God from whom all things are given,

and he points out that his verses, all of which had been dictated to him, are free both from the bondage of rhyme and the monotony of blank verse.

The best passages in the poem are (like his best pictures) the result of momentary Flashes of Inspiration, but he had not the patience to weld these passages artistically with others and to create a perfect whole: hence in the mine which is *Jerusalem* one has sometimes to dig very patiently in order to reach the golden ore.

When **Chapter 1** opens, the world is hung with funereal black. Albion, the Universal Man, is asleep on the brink of the fetid and yawning pit of Udan Adan, whose waters wash the roots of the Tree of Mystery. In *A Vision of the Last Judgment* (K. iii. 152) there is a reference to "Albion, our ancestor . . . in whose sleep Creation began"—that is, the second Creation, our own period, which Blake usually calls "Time." The Creation which we spoke of in Volume 1, page 24, as going Crash was the earlier period when the Eternals lived in unity. Los, who undertakes Albion's redemption, "builds furnaces" with a view to the erection of Golgonooza, the City of Art, but the Sons and Daughters of Albion oppose him. The names of six of the Sons are those of persons who figured in the Trial at Chichester; namely, Hyle (Hayley, as the bad Artist), Scofield (Schofield), Kox (Cock), Kwantock (Quantock), Peachey and Brereton. The other six are Hand (the Rational Man), with his three awful heads that contradict one another—(Leigh Hunt and his brothers Robert and John); Coban (an anagram of Bacon), Hutton, Bowen, Slayd and Kotope. The names of eleven of the twelve Daughters of Albion (who are also emanations of the twelve Sons) are taken from the Histories of England by Geoffrey of

Monmouth and Milton, the exception being Gwinefred. Of these persons the most prominent are Hyle, with his emanation Gwendolen, and Hand, with his emanation Cambel.

Not only has Los to contend with these beings, he also has trouble with his own spectre (Reasoning Powers), for owing to the Fall he is divided from it—a condition of affairs that brings tears to "Beulah's lovely daughters," who weep in the Frontispiece. In Plate 6 Los is depicted, hammer in hand, arguing with that spectre, a bat-like creature which hovers over him. The spectre insinuates that Albion is not worth saving; but Los works, and even forces the spectre to help him, while there bursts from him one of those sudden jets of enthusiasm:

> "I must create a system or be enslaved by another man's.
> I will not reason and compare; my business is to create."[1]

Erin, who represents the West and therefore Imagination (taking the place of the America of the earlier works), the Daughters of Beulah and others also come and help him. Then follow descriptions of thc City, of the forbidding lake of Udan Adan, and the forest swamp, Eututhan Benython. On p. 16 the counties of England and Ireland are divided among the Twelve Tribes of Israel, but on a later page (72) they are divided differently, and these parts of the book are all confusion.

The story then goes back to the period of Bliss before the Fall—that is, before the commencement of the present poem. Jerusalem (Albion's emanation) and Vala are in each other's arms in the Lily of Havilah. When trouble ensues Jerusalem reproaches Vala as the principal author of the mischief, and she in self-excuse exclaims,

> "What is sin but a little
> Error and fault that is soon forgiven?"[2]

and in Plate 32 is an illustration of the scene. We then learn that it was Albion's love for Vala (Nature) that brought about the Fall. When Albion speaks, accusing both, Vala spreads her scarlet veil

[1] 10 20. [2] 20 23.

over him and tries to justify herself, while Jerusalem reproaches him for numbering "every little fibre" of her soul. Albion, standing between the Palm Tree and the Oak of Weeping,[1] then tries to rend the Veil of Vala (that is to remove what hides the inner and actual beauty of Nature), but fails ingloriously, and again falls into his helpless and shameful sleep. There was "blue death in his feet."[2] Imagination vanished from the land. Jerusalem and Vala, instead of embracing on a lily, wander on the cold Druidic mountains, attracted by the starry wheels of Reason; and the Daughters of Beulah break out into lamentations.

The Dedication of **Chapter 2**—To the Jews, commences with the striking lines:

> "A man's worst enemies are those
> Of his own house and family."[3]

On Plate 28 Albion, the victim of illusions, is represented seated by Tyburn brook, covered with snow and ice. From his feet springs the Tree of Mystery, the same barren growth under which Urizen had blotched his iron books; and the "Divine Vision" tries in vain to remove his delusion. Then Albion's Spectre (Arthur) in gloomy pomp preaches Materialism. Lastly, Vala, who prevails by her witcheries, is throned, and depicted (on Plate 53) as the she-pope, just as Urizen is the he-pope; and the wretched Albion becomes a woman's property.

As may be seen from the following lines, Blake dreaded the power of sex in life:

> "The man who respects woman shall be despised by woman (88 37)."
> "Woman-born and woman-nourished, woman-educated and woman-scorned."

A passage indeed from *Paradise Lost* (viii. 571) ran continually in his mind when he was dealing with this subject: "Ofttimes nothing profits more Than self-esteem grounded on just and right, Well managed."

More mischief followed Vala's usurpation. Then Los and

1 23 24, K. iii. 198. I.e. the Palm of Imagination and the Oak of Materialism.
2 37 10, K. iii. 220. 3 See Volume 1, page 45, and cf. *Micah* vii. 6.

the spirit of London bid Albion arise. "My streets," says London burningly, "are my ideas of Imagination . . . my houses are thoughts." The "28 cathedral cities" next try to influence him beneficially, but in vain, for Jerusalem has fled. She fluctuates between the Surrey Hills and "Lambeth's mild vale." Then occurs that molten outpouring:

> "There is a grain of sand in Lambeth[1] that Satan cannot find . . .
> But he who finds it will find Oothoon's palace, for within
> Opening into Beulah, every angle is a lovely heaven. . . .
> Here Jerusalem and Vala were hid."

Los again argues with Albion who, instead of listening, sends Hyle and Hand (Hayley and Hunt) to destroy him.[2] Albion is still satisfied with the "rooty Druidic groves," the cave, the rock, the tree, and the miasma of Udan Adan; but the Four Zoas, immediately after Los's fiery speech, try to carry him back to Bliss.[3]

As he persists in his error, they take upon themselves to waft him over "the narrow sea"[4] that divides him from the Land of Imagination. Erin then addresses the Daughters of Beulah, and mourns Albion's state.[5] Constrained by custom, she is unable to use frank language respecting the sexual passions, but insists that everything made by God is holy. She would have the Golden Age return, and her words concerning the limitations of the senses are as musical as they are sorrowful:

> "The eye of man, a little narrow orb, closed up and dark . . .
> The ear a little shell in small volutions shutting out True harmonies . . .
> The nostrils, bent down to earth and closed with senseless flesh;
> The tongue . . . and its cries are faintly heard."[6]

Chapter 3—To the Deists, commences with the declaration that "He never can be a friend to the human race who is the preacher of Natural Religion." That man is in a state named Rahab—a double of Vala. Blake's series of plates, *There is no Natural Religion*, will here be recalled, but his principal attacks are directed against Greek Philosophy, Voltaire, Rousseau, Gibbon and Hume.

1 Cf. "To see a world in a grain of sand."—*Aug. of Inn.*

2 42 47. 3 44 1—3. 4 44 14. 5 48 54 to 50 17.

6 49 34—41.

The story of the Fall is then told again. Arthur, Albion's Spectre, says proudly, as Urizen had said, "I am God." He declares himself identical with Bacon, Newton and Locke, and that his two wings are Voltaire and Rousseau. On Plate 70 we see Bacon, Newton and Locke passing under a Druidic cromlech. The Seven Eyes of God are then appointed to watch over Albion, and the Four Zoas proclaim that

"He who would do good to another, must do it in Minute Particulars."[1]

But brighter times are ahead. The Sun (Imagination) is to be Man's chariot, scythed and sweeping all before it on earth; while the Moon (Love) is to carry us safely over the sea (Plate 56 18) to the glorious West, and there is on Plate 24 an illustration of this gallant moon-ship. The Daughters of Albion triumph over their father, the Veil of Vala petrifies and becomes the Mundane Shell,[2] and Cathedron's Looms come into existence. The daughters of Los labour at their spinning-wheels—taking intoxicating delight in their labours, though they also weep, for all great work "is carried on in fear and trembling."[3]

The "Divine Lamb" then tells the story of the Nativity. Mary is declared to be no virgin, and the conception of Christ—that Greatest One—is held to be the triumph of Free Love. But Reason continues to work mischief:

"The chariot wheels filled with eyes[4] rage along the howling valley."

"The giants and the witches and the ghosts of Albion dance with
Thor and Friga, and the fairies lead the moon along the Valley of the Cherubim."[5]

Luvah, as Christ, is then nailed to the Tree of Mystery; the Daughters of Albion sacrifice their victims on the cruel Druidic altars,[6] and the **Covering Cherub**,[7] great Polypus, Prester Serpent, or Serpent of Materialism (Dogma or the Totality of Errors in Thought) comes into being,[8] as in *Vala*, and imperils the race.

1 55 60. 2 59 7. 3 59 51.
4 63 11. Cf. *Paradise Lost* vi. 749—755. 5 63 13, 14. 6 See *Jerusalem*, Plate 69.
7 See *Ezekiel* xxviii. 14. Blake speaks of it as within the Mundane Shell, and as divided into 27 heavens or churches. *Jerusalem* 75. 8 69 1.

The mighty three-headed Hand appears,[1] and from him issue a giant brood which combine into Bacon, Newton and Locke; while Rahab (Moral Virtue) becomes his emanation, taking for the moment the place of Cambel. She is described as a three-fold wonder that can bestow a three-fold kiss.[2]

England is then mapped out among the twelve Sons and Daughters of Albion, and Ireland among the Tribes of Israel. Rahab and Tirzah create kings and nobles,[3] while Los, better employed—as he supposes—creates prophets. One of the finest passages is that in which Blake insists on the transcendent importance of the world within us:

> "In your own bosom you bear your Heaven
> And Earth; and all you behold, though it appears without, it is within,
> In your Imagination."[4]

But, open the book almost where you will, you come upon treasure.

The Dedication of **Chapter 4**—To the Christians, begins with the beautiful stanza,

> "I give you the end of a golden string,
> Only wind it into a ball;
> It will lead you in at Heaven's gate
> Built in Jerusalem's wall";

and the words that follow clearly explain its meaning: "I know of no other Christianity and of no other Gospel than the liberty of both body and mind to exercise the Divine Arts of Imagination, the real and eternal world, of which this Vegetable Universe is but a faint shadow."

When the chapter opens, the sky is black indeed, and it is all that Los can do, with his mace of iron, to keep the Sons of Albion from their sleeping Father. Jerusalem, in a long speech, laments her former blissful state, concluding with **"Lost! lost! lost! for ever!"**[5] Vala also laments, for she has her troubles, but she learns that in Christ there is hope. The misdeeds of Hyle, Hand, Gwendolen and Cambel having been recorded, Los sings his

1 70 1. 2 70 25—27. 3 73 37. 4 71 17—19.
5 80 5. Cf. with the inscription, "Wait, Sisters," page 18.

Watch Song, and steps in his golden sandals from mountain to mountain.[1] He separates from Enitharmon; and, as in *Vala*, they are re-born as the children of Tharmas and Enion. Time is finished. The period of the six thousand years of the earth's existence is over.

> "Then Albion stood before Jesus in the clouds
> Of Heaven. Fourfold among the Visions of God in Eternity,"[2]

and taking his bow—"his breathing bow of carved gold" (97 7) —he, with one shot of his four-fold arrow, **Slays the Covering Cherub**[3] or Druid Spectre." In Plate 97 the poet advances through a blaze of glory into Eternity. He rises! On the wings of his Imagination he has burst into the interstellar world. Up! up! Higher! higher! He divides space! Oh, the vermilion! oh, the gold! Magnificent! "Nothing can withstand the fury of my course among the stars."[4] What abandon! Genius cannot be bound, and how joyous it is! It steps from star to star. Ephraim calls to Zion, "Awake! O brother Mountain." Reading Blake we grow wings.

In Plate 99 God and the soul are united never to part. Plate 100 represents Los, with hammer and tongs, standing—his work done—before the Serpent Temple.[5] On his right is Vala with her shuttle. She throws off her veil, which she will never resume. On the left is the happy Sun that has "left his blackness and has found a fresher morning."[6] The world is cleansed and hazeled.

Of the *Jerusalem* six copies are known, but Blake lived to colour only one copy, which is now in the possession of General Archibald Stirling. When engaged upon it he was, in spite of all his difficulties, radiantly happy. But who would not be radiantly happy when creating and peopling new worlds!

1 83 75. 2 96 41.

3 Dogma—the totality of errors in thought. Name taken from *Ezekiel* xxviii. 14. See *Jerusalem* 98 6 and *Milton* 26 28. K. ii. 340. See also the coloured reproduction, B. 72 [*Jeru.* 39].

4 See coloured Frontispiece of Volume 1.

5 In Blake's time there were great discussions respecting the Druidic remains in this country. See *Gentleman's Magazine*, 1804 to 1820; also 1827, May, page 419; June, page 482; and July, pp. 22—28.

6 *Vala* ix. K. ii. 146.

Blake and Linnell were in 1819 often together talking Art, or visiting exhibitions of pictures. On the 4th of February of that year had died, at the early age of 31, George Henry Harlow, an artist of promise, though "he discovered after all no new way of awakening our emotions." Fuseli had sat to him, and he was probably known to Blake. At Rome in 1818 he painted in eighteen days a copy of Raphael's "Transfiguration," which was exhibited in London, and on August 20th, 1819, Blake and Linnell went together to see it.

A little later Linnell introduced Blake to the water-colour painters, **John Varley,**[1] **Henry James Richter** and **James Holmes.** Holmes, however, quite failed to understand Blake's drawings. Indeed, he considered everything that was not perfectly clear to him "little better than rubbish." From him, however, Blake learned something—to add, for instance, "greater fullness and depth of colour to his drawings." Varley was of prodigious build, and when he stooped people compared him to an elephant. In the yellow dressing-gown with which he beautified himself he was an enormous and gorgeous spectacle. To see him for the first time was "to fall into extremity of laughter." Vast indeed he looked when near the undersized Blake, Fuseli and Flaxman. Omnibus conductors charged him double fare. One of Blake's sketches is of an elephant nursing a baby elephant—Varley, no doubt, lifting some ordinary mortal. Though a tun of a man, he was very sensitive. Do him only a small kindness, and a big tear trembled on his cheek. When he and his pupils were tired of boxing they would toss Mrs. Varley from one another across the table. His gods were Milo and Samson. He spoke, and it might have been a thunder-clap. He made money but was as careless in the use of it as was Blake himself; yet he does not seem to have been arrested for debt more than once a month. To free himself he would sell his paintings. His spirits and his courage, like his stature and improvidence, were colossal. He made pills,

1 John Varley (1778—1842). Varley was then 41, Blake 62. Varley lived at 10, afterwards 10½, Great Titchfield Street. Mulready, who married Varley's eldest sister, lived for a time on Varley's second floor.

which he pressed on everybody. They were efficacious for melancholy, rheumatism—earthquakes. He cast nativities, usually of an unwelcome character, which had a knack of fulfilling. If he prognosticated misfortunes that did not arrive he was depressed. One day the planet Uranus menaced him. At Noon something was to happen. He was ever so worried when the clock struck 12 giving Uranus the lie, and he expressed his annoyance in a voice that carried quite a respectable distance towards that planet. But a minute later the cry of Fire! caught his ear. His own house was ablaze. But his face beamed with joy, for had not his prognostication come true! His clock, it seems, was a minute fast. The unimportant fact that the house was not insured did not, of course, detract from his sublime satisfaction. Like Blake, like Cosway, he tried to get into touch with the dead. But the spirits wouldn't come. He was too fat.

He and Blake, who was sympathetic to astrologers, became the closest of friends. Blake enjoyed his company, his voice, and even the pills. These Varley carried about in a little box—pressing them on all acquaintances and even on persons whom he casually met, for he had unbounded faith in them and was not selfish. If a beggar asked alms, out came the box, and he bestowed, in a voice that made the man jump, not money (which, by the by, he could not very well bestow, seeing that he never had any) but—a pill.

It was at Varley's suggestion that Blake made—usually after ten at night (most of Varley's creditors being by then safe in bed) —the well-known **Visionary Heads.** Varley would say, "Draw me Moses," or "David," or "Julius Cæsar," or some other historical personage. Blake would answer, "There he is," and would begin with his pencil—looking up from time to time at the original. Occasionally the expected kept them waiting, and occasionally, too, it would not come. At other times Blake would suddenly leave off and say, with a matter-of-fact air, "I can't go on—it is gone! I must wait till it returns." When people criticised these sketches, he would calmly reply, "It must be right, I saw it so." Nothing could disconcert him or shake his conviction. Of about 50 of these Heads, Varley has preserved the names. Thus we read:

"October 14th, 1819, at quarter-past twelve midnight, Richard Cœur de Lion."

"October 18th, 1819, fifteen degrees of 1 Cancer ascending, The Man who built the Pyramids"—a being whose vacuity proves that making pyramids was mere child's play.

"October 30th, 1819, 1 h. p.m., Wat Tyler Striking the Tax-gatherer."

Most of the other Heads bear date, August 1820. Some are inviting, some inane, others repulsive, the most repellent being—the Ghost of a Flea.

King Saul appeared to Blake on two occasions in order that the drawing of a peculiar helmet which he was wearing might be completed. The Visionary Head of Saul, however, belonging to Mr. W. Graham Robertson, which is inscribed "Saul, King of Israel, somewhat influenced by the Evil Spirit," has no helmet,[1] so apparently the king obliged three times.

Varley was an excellent listener and accepted with gravity whatever Blake told him about Ezekiel, Fair Rosamond, and other historical personages. As to how far the portraits resembled the originals he did not trouble to enquire. In any case it was immaterial.

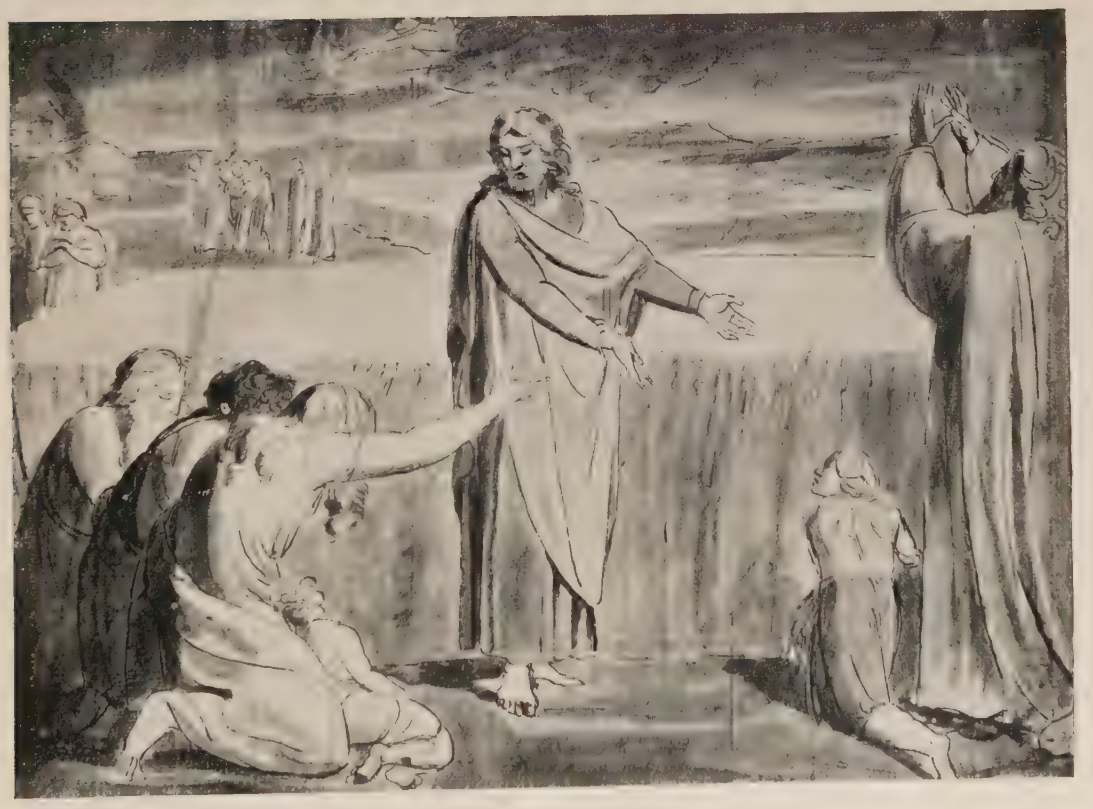
Not all the Heads, however, were done for Varley. A friend of Jane Porter's[2] who happened one day to call on Blake, found him contemplating some sketches of Sir William Wallace and King Edward I. Blake, who was in a state of almost breathless ecstasy, said: "I was sitting meditating, as I had often done, on the heroic actions . . . of the Scottish hero, when, like a flash of lightning, a noble form stood before me, which I instantly recognised as Sir William Wallace. Knowing that it was a spiritual appearance which might vanish as quickly as it came, I begged him to remain a few minutes. The hero smiled, and I sketched him. Presently the phantom vanished, and Edward the First, who also remained long enough to be sketched, occupied his place." Mr. William Muir tells us that "Linnell copied three of the heads for Varley in colours—the Wallace and the Edward I. being among them." Miss Porter

1 Reproduced in Penc. D., No. 42.

2 Possibly Harlow. See Appendix to the 1840 edition of *Scottish Chiefs*.

OBERON AND THE FAIRIES.

National Gallery, Millbank.



CHRIST AS THE GOOD FARMER.

He distributes His produce to the poor. In the back-ground is the hard-hearted farmer, whose crops are being destroyed by lightning.

Never before reproduced.

By permission of Miss Carthew.

"Wait Sisters, tho' all is Lost."

Date apparently, 1807.

Separate Water-colour Sketch for *The Visions of the Daughters of Albion*. Similar to Plate 7 in the Visions. See page 18.

By permission of Mr. Francis Edwards, 83 High Street, Marylebone, London.

Never before reproduced.

The Pardon of Absalom.

Not dated. By permission of Mr. W. Graham Robertson.

Never before reproduced.

speaks of Wallace in a breastplate half covered with a plaid, brooched on the shoulder; but Blake's pencil sketch of Wallace, as engraved by Varley, is without breastplate, plaid or brooch. So it is evident that Linnell took liberties in making his copies—unless indeed the coloured portraits described by Miss Porter are by Blake himself, perhaps of earlier date than Varley's.

One of the queerest of the Visionary Heads—and anyone might take it for that of a woman—is inscribed, "Imagination of a man whom Mr. Blake has rec[d] instruction in Painting &c. from."[1] It belongs to Miss Carthew, who has another drawing of the subject with the words, "The portrait of a man who instructed Mr. Blake in Painting &c. in his Dreams."

On another occasion, while Blake was engaged with his pencil, a visitor called and, seeing him busy, asked what he was painting.

"Disturb me not," said Blake, "there is someone sitting to me."

"Where is he? What is he? I see no one."

"But I see him," answered Blake haughtily. "There he is, his name is **Lot;** you may have read of him in the Scriptures. He is sitting for his portrait."[2]

This picture, a wash drawing, is now in the Public Library at Auckland, New Zealand, where are also preserved copies of *America* (1793) and *Europe* (1794); works which are supposed to have been taken to New Zealand by Albin [or Albert] Martin (John Linnell's friend and pupil), who went out to that country in 1851.

Three other pictures by Blake relate to the history of Lot:

1. The Departure of Lot.

2. Lot's Escape from Sodom. Engraved by Blake after Rubens. (*Protestant Family Bible.*)

3. Lot's Wife, with Sodom burning in the distance. (Young's *Night Thoughts.*) See our Volume 1, Plate 22.

It is said that as many as three hundred imaginary portraits were produced in one year.[3]

1 Reproduced in Penc. D. 48. 2 Cunningham.
3 *Cornhill Magazine*, August, 1875.

It was apparently through Varley that Blake became acquainted with **James Ward.**[1] Varley cast the nativities of Ward's children, who, poor souls! had more than a fair share of misfortunes allotted to them; and he, Ward and Blake wore out the night talking astrology together. Of the sanity of Blake, Ward was absolutely convinced. He says: "A mad man insists on others seeing as he sees." But Blake did not expect his acquaintances to see his visionary spectres. "Again, Blake had the habit when exasperated of making outrageous statements merely out of a spirit of opposition —and on purpose to startle"; and people used to provoke him out of puckishness.

In the Rossetti MS. is a poem, **The Everlasting Gospel,**[2] which has been called Blake's *Confession of Faith.* It has both startled and shocked, although the leading thoughts in it are to be found in *The Marriage of Heaven and Hell.* The human being is told,

> "Thou art a man, God is no more;
> Thy own humanity learn to adore,"

reminding of the Devil's saying in "5th Memorable Fancy": "Those who envy and calumniate great men hate God, for there is no other God." The lines beginning,

> "This Life's dim windows of the Soul
> Distort the heavens from pole to pole,"

are a repetition of the thoughts in several of the earlier books; and other passages remind us of lines in *Visions of the Daughters of Albion,* especially those which insist that coition intensifies Inspiration. Many people, says Blake,

> "call a shame and sin
> Love's temple that God dwelleth in,
> And hide in secret hidden shrine
> The Naked Human form divine,
> And render that a Lawless thing
> On which the Soul Expands its wing."[3]

1 James Ward (1769—1859). George Morland married his sister Anne. Some of his paintings are in the National Gallery and the V. and A.

2 K. iii. 323.

3 K. iii. 332.

For Blake, Christ was not the type of gentleness, obedience, and humility, but of honest, triumphant pride—the "Strong Man" who acts from conscious superiority. Dr. Keynes in his Volume 3 prints some supplementary passages of this poem that had not previously appeared.

Blake's inconsistency in declaring that man is God is illustrated by the fact that nobody prayed more fervently than he himself. If man is God, it must have been to himself that he prayed. His perversity is also illustrated by his declaration that Jesus in His words to Mary Magdalene disapproved of chastity. Our Lord's refraining from condemning Mary was, of course, His method of rebuking her cunning accusers. In the Supplementary Passages Blake once more urges upon man, "Mutual forgiveness of each vice," and he declares that the great glory of Christ is His insistence on the duty of Forgiveness. He says there is not one moral virtue inculcated by Jesus that Plato and Cicero had not inculcated before Him. What then did Christ inculcate? Forgiveness of Sins. This alone is the Gospel—and to his dying day Blake reiterated this cry. Blake's great idea, indeed, was to magnify Christ as the Supreme Poet—as Inspiration personified. The passionate beauty of many passages in *The Everlasting Gospel*, and the strange light that plays upon it, make it one of the most rememberable of Blake's writings.

A letter of Blake's dated October 11th (1819 apparently) refers to an arrangement to meet Thomas Heaphy, the engraver and water-colour artist; and to this year evidently belong his notes on Spurzheim's *Observations . . . on Insanity*. These notes, which covered a torn piece of paper that has since disappeared, were first printed in Messrs. Ellis and Yeats's Volume 1, page 155. They are chiefly interesting on account of the allusion to Blake's vision of Cowper, which has already been quoted. (See Volume 1, page 163.)

As we noticed in Volume 1, page 67, Blake in 1793 issued a booklet, *For Children The Gates of Paradise*,[1] a work about as intelligible to the ordinary child as would be a runic inscription or a cuneiform tablet. In 1818 or 1819 he re-issued it as **For the Sexes**

1 All described in B. 42—47.

The Gates of Paradise, with additional legends and three new plates; and added a Prologue, an Epilogue, and the couplets entitled *The Keys of the Gates.* The Prologue insists, as Blake had so often insisted, that Mutual Forgiveness is the gate to happiness.

Then comes a series of pictures illustrative of the life of man, which are as follow, with our own notes in italics:

Frontispiece, a baby as a chrysalis on a leaf, with the motto:

> "The sun's light when he unfolds it
> Depends on the organ that beholds it."

1. Woman uprooting a mandrake with a child's head on it.

When we pass from the pre-existent state into this world sex is created. The mandrake, according to tradition, has sex. At the return of the Golden Age, according to Blake, man will again become hermaphroditical.

2. Man in a rain-storm.
3. Man bursting through earth.
4. Man weighed down by clouds.
5. Man in flames.

These four refer to the trials of life.

6. Child emerging from an eggshell.

Though a man in years he is really a child mentally. Around him is the Mundane Shell separating him from Eternity. To break it by the power of the Imagination is to be born again.

7. Youth striking down fairy figures. One lies dead at his feet. Under it are the words, "What are these? Alas! The Female Martyr. Is she also the Divine Image?"

This is the most puzzling of all the Plates; but a little light is thrown on it by the following quotation, written under a sketch for it, made on page 19 of the Rossetti MS.:

> "Ah, luckless babe, born under cruel star,
> And in dead parent's baleful ashes bred,
> That little weenest now what sorrows are
> Left thee for portion of thy livelihood."—*Spenser.*

It also seems connected with the lines in the Rossetti MS.:

"He who binds[1] himself to a joy
Does the wingèd life destroy."

8. Youth aiming a dart at his father.

As the father has nursed the son in error he is not to be pitied.

9. Youth climbing to the moon.

His ambition is boundless.

10. He is drowning.

Owing to lack of Imagination he fails to reach the moon. He falls into the sea of Materialism.

11. Old man with scissors cutting the wings of a boy.

He wallows in the sea of Materialism till old age overtakes him. He then tries to lead the younger generation into error.

12. Count Ugolino and his sons starving in prison.

The title, "Does thy God, O Priest,[2] take such vengeance as this?" explains it.

13. A soul escapes from a corpse.

You may illtreat a man but the immortal part of him cannot die.

14. A Traveller.

The old man, who is not in the picture, looks forward to his own end. He is like a traveller in the evening.

15. Old man at Death's Door.

16. Crouching man in grave-clothes with a worm at his feet.

In the Epilogue, Satan is told that, do what he will, he cannot change the immortal part of a man. In attempting it he is only the lost Traveller's Dream under the hill. His task is a hopeless one.

How early began Blake's acquaintance with **Charles Heathcote Tatham,** the architect, is unknown, but Dr. Keynes speaks of an uncoloured copy of *America* which was given by Blake to Tatham as early as 1795. Long after—in and about 1824—Tatham's son Frederick was studying to be a sculptor; and both father and son were often in Blake's company. Of the younger Tatham, his *Life of Blake*, his virtues and his delinquencies, we shall hear more as this work proceeds.

1 Not "bends," as Vol. 1, p. 56, which was printed before Mr. Max Plowman's discovery (see *Times Literary Supplement*, March 29th, 1928) was made.

2 The Archbishop of Pisa.

CHAPTER XV

THE YEAR 1820

LADY CHARLOTTE BURY; THORNTON'S VIRGIL; T. G. WAINEWRIGHT; DEATH OF HAYLEY, NOVEMBER 20TH, 1820.

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67. Thornton's Virgil. (Thornton's Letter, September 15th, 1820.)
68. On Homer's Poetry.
69. On Virgil.
70. Mirth. c. 1820.

THE next glimpse we obtain of Blake [in his not too new brown coat] is through the Diary[1] of **Lady Charlotte Bury.** She says, January 20th, 1820: "I dined at Lady Caroline Lamb's. She had collected a strange party of artists and literati, and one or two fine folks, who were very ill-assorted with the rest of the company. . . . Sir Thomas Lawrence [spick and span], next whom I sat at dinner is as courtly as ever. . . . Then there was another eccentric little artist, by name Blake; not a regular professional painter, but one of those persons who follow the art for its own sweet sake, and derive their happiness from its pursuit. He appeared to me full of beautiful imaginations and genius, but how far the execution of his designs is equal to the conceptions of his mental vision I do not know, never having seen them. . . He looks care-worn and subdued; but his countenance radiated as he spoke of his favourite pursuit. [Did not sparks issue from Los's hair?]. . . . I could not help contrasting this humble artist with the great and powerful Sir Thomas Lawrence, and thinking

1 Four Volumes, 1839.

that the one was fully, if not more, worthy of the distinction and the fame to which the other has attained, but from which *he* is far removed. Mr. Blake, however, though he may have as much right, from talent and merit, to the advantages of which Sir Thomas is possessed, evidently lacks that worldly wisdom and that grace of manner which make a man gain an eminence in his profession and succeed in society. Every word he uttered spoke the perfect sincerity of his mind, and his total ignorance of all worldly wisdom." [Did you but know, Lady Bury, Lawrence was even more devoid of worldly wisdom and more harassed for money (though he earned so much) than the man you pitied.]

Her ladyship goes on: "He told me that Lady Caroline Lamb had been very kind to him. 'Ah!" said he, 'there is a deal of kindness in that lady.' I agreed with him. . . . Sir Thomas Lawrence looked at me several times whilst I was talking to Mr. Blake, and I saw his lips curl with a sneer, as if he despised me for conversing with so insignificant a person."

On March 11th, 1820, died Benjamin West at the age of 79. Fuseli, who was of opinion that Mrs. Moser, an indifferent artist, would have been just as suitable for the presidential chair, who indeed had observed, "Vell, is not vun old voman as good as another!" regarded him to the last with contempt. A copy of *America* presented by Blake to West who, as we have seen (Vol. 1, page 82), had praised the *Night Thoughts*' designs, has been preserved; but Blake's attitude towards West as a painter resembled Fuseli's.

During the year Linnell and Blake went about a good deal together. On April 24th they were at the Spring Gardens Exhibition; on May 8th they went to see "Lady Ford's pictures;" and twice that year (March 27th and June 8th) they were at Drury Lane Theatre. The limpet had been induced to leave his rock. Crabb Robinson, who went with his friend Charles Aders, a wealthy merchant and man of taste, to Drury Lane on April 26th to see Kean in "King Lear" (and that actor was probably Blake's attraction), says: "Kean delighted me much. His representation of imbecile age was admirable."

Some time in 1820 appeared the beautiful stipple engraving of Mrs. Quentin,[1] the work of Blake after Huet Villiers; and it was probably in that year that Blake annotated a copy of **Berkeley's *Siris.*** The declaration that God obtains His knowledge of things not by sense but by intellect, naturally pleased Blake, who comments: "Imagination is the Divine Body in every man." "The whole Bible," says Blake, "is filled with Imagination and Visions from end to end. . . . God is man, and exists in us and we in Him."

We next find Blake busy making for **Dr. R. J. Thornton,** the botanist (son of Bonnell Thornton), a series of drawings to illustrate the 3rd Ed^{n} of that author's presentment of Virgil's *Bucolics.*[2] Though thoughtful and genial—something indeed of a wag—Thornton (and his portrait represents him with chin resting in the palm of his hand) was a far better scholar than physician. He preferred plants to patients, and was, indeed, more at home in "The Temple of Flora" [the title of one of his works] than in the house of Æsculapius. Among those whom he medicined were (poor souls!) the families of Linnell and the elder Tatham, who inveighed bitterly against that "Top-sawyer Thornton," whose treatment pretty nearly killed his son Frederick. Had Thornton quite killed Frederick, a large number of Blake's works would (as will be seen in Chapter 19) have been saved, and much that now puzzles the Blake student would probably be clear as noon-day. From which it will be inferred, and correctly, that Thornton was a really delightful person, and in no wise to blame for Frederick's recovery. Gladly would he have given up physic for flowers, but the former paid, while the sale of his botanical works was a disappointment—even a lottery which he had been empowered to organise for their disposal having proved a failure. In short, the public wanted pills and plasters, not books about "tulips, lilies, roses;" and pills and plasters they would have or nothing. The reason the "Bucolics"—the sort of work that

1 Harriet Quentin, a well-known Brighton lady, mistress of George IV. Her husband was Colonel, afterwards Sir, George Quentin. Picture reproduced in Rus., p. 187. Miss A. M. Butterworth has a finer copy than that in the British Museum.

2 The 1st edition appeared in 1812. See Rus. 97. His editions of the *Georgics* and the *Æneid* were published separately.

naturally appealed to a botanist—did not share the fate of Thornton's other literary ventures was because the volume was adopted in some of the principal schools; consequently the boys, less privileged than their parents, had no choice.

Thornton's plan was to give first the Eclogue in Latin, then the moral (a series of voluminous, though utterly superfluous, comments), and lastly an "Imitation" by some English poet. Thus the Imitation of Eclogue 1 is Ambrose Philips's "Thenot and Colinet." The Imitations of Eclogue 2 are by Philips and Shenstone, and so on. In short, Thornton gathered together everything handy connected with his favourite book. The earlier editions (the first was in 1812) had been crowded with illustrations, but the third was to be even more seductive, and Thornton, hearing Blake's praises from Linnell, hoped great things from his new helper. The following is the list of the plates furnished by Blake:

1. 17 Woodcuts designed and engraved by him for Philips's Eclogue 1.

2. 3 Woodcuts designed by him and executed by an unknown hand.

3. A drawing of Polyphemus after Nicholas Poussin, engraved by Byfield.

4. 10 portraits from antique busts and coins, engraved by him. In all Blake made 20 original drawings to illustrate Philips's poem, though only 17 were used. They were delicately executed in Indian ink—a trifle larger than the wood engravings, which occasionally differed from them.[1]

Blake's brilliant but unconventional work, however, gave the publishers a shock. They "were taken aback," says Gilchrist, "and declared 'this man must do no more'; nay, were for having all he had done re-cut by one of their regulár hands." For the moment Thornton wavered, but fortunately he happened to meet at Mr. Charles Aders' house, in Euston Square, several artists, including Sir Thomas Lawrence, James Ward and Linnell, who

1 *Rossetti Papers*, 1903, page 29.

expressed warm admiration of Blake's art and of those designs and woodcuts in particular; so he decided to retain them, though he had the blocks, in Mr. L. Binyon's words, "brutally cut down to fit the book, and villainously presented, four on a small page." Mr. Binyon in his *Engraved Designs of William Blake* reproduces eight proofs from the blocks in their original state, in order to show how much was lost owing to Thornton's ignorance of art.

The portraits worried Thornton as much as the original drawings, and on September 15th, 1820, he sent a proof of the Augustus to Linnell, wondering whether that artist could help him out of his difficulty by the aid of lithography. Ultimately, however, the blocks of the portraits, as well as those of the other designs were used, including the troublesome Augustus; and Thornton, in order to ease his own conscience, introduced them with the apology: "The illustrations . . . are by the famous Blake. . . This is mentioned as they display less of art than of genius, and are much admired by some eminent painters."[1]

That the scenes are English is not surprising since Philips folded his sheep in English cotes; but all the same the atmosphere is Latin, and it comes as something of a shock to read on one of Blake's milestones, "LXII miles to London," and to see an English steeple in the distance.

But though Blake executed these woodcuts so charmingly, he thoroughly hated Virgil,[2] who had exalted Empire [i.e. the War Spirit] above Art. One of the lines on the Laocoon plate runs, "Empire against Art." See *Æneid*, Lib VI., 848—851[3] [Excudent alii spirantia mollius aera *et seq.*]. On an etched plate by Blake, of which six impressions are known, are two fragments of prose, one of which is **On Virgil**; and in this, too, he refers angrily to the aforequoted passage from the *Æneid*, which, with the accompanying lines, he paraphrases: "Let others study Art. Rome has somewhat better to do, namely, War and Dominion." "A warlike state," observes

1 See also *Athenæum*, January 21st, 1843.

2 Yet in his letter to Dr. Trusler he declares that Virgil appeals to the Imagination. "What is it sets Homer, Virgil and Milton in so high a rank of Art?"

3 K. iii. 359.

Blake, "can never produce Art." Virgil's praise of Augustus also offended him, and in the marginalia to Dr. Thornton's "On the Lord's Prayer" he wrote, "Cæsar, Virgil's only God."[1]

On the same plate is a fragment, *On Homer's Poetry*, which concludes with, "The Classics! it is the Classics . . . that desolate Europe with wars."

Apparently it was in 1820, too, that Blake engraved his print, **"Mirth and her Companions,"** founded on one of his illustrations to Milton's *L'Allegro*. Beneath it are the words, "Solomon says, 'Vanity of vanities, all is vanity,' and what can be [Foolisher?] than [this?]."

Among those who appreciated Blake's genius and purchased some of his works, was **Thomas Griffiths Wainewright,**[2] artist, author, virtuoso, poisoner, who wrote for *The London Magazine* under the name of Janus Weathercock. Wainewright, short and fat, with mincing steps, curled and scented hair, and "cheeks painted like those of a demirep," was one of the best known figures in London. In September, 1820, he announced in one of his facetious effusions that an article on Blake's *Jerusalem*, from the pen of Dr. Tobias Ruddicombe, M.D., was about to appear. "It is an account of an ancient, newly discovered, illuminated manuscript, which has to name *Jerusalem, the Emanation of the Giant Albion.* It contains a good deal about one Los who, it appears, is now, and hath been from the creation, the sole and four-fold dominator of the celebrated City of Golgonooza. The doctor assures me that the redemption of mankind hangs on the universal diffusion of the doctrines broached in this MS." Wainewright's relations with John Scott, the editor of the magazine, however, became strained and, for whatever reason, no article of the kind appeared.

On November 12th, 1820, occurred the **Death of William Hayley,** who figures so prominently in these pages; and in 1823 appeared his *Memoirs* and the *Memoirs* of his Son, edited by John Johnson, LL.D. (Johnny of Norfolk), in two volumes, quarto, part of the material being supplied by Miss Harriet Poole. Hayley's

1 K. iii. 388.

2 He resided at 44 Great Marlborough Street. See Oscar Wilde's *Intentions* (1891).

name will ever be linked with the names of the great men with whom he associated, just as were wreathed together the red fuchsia and the black lotus—emblems, as he supposed, of himself and Romney —round the breakfast cups which he designed, and from which he drank in remembrance of a particularly gratifying companionship. The amiable friend of Gibbon, Cowper, Romney, Flaxman and Blake has his assured place in the Temple of Fame.

CHAPTER XVI

1821—1824

FOUNTAIN COURT; *THE GHOST OF ABEL;* JOB; COLLINS'S FARM; DANTE; PALMER; CALVERT; RICHMOND; GODWIN *ON SEPULCHRES;* ANECDOTES

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72. The Ghost of Abel.
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74. Illustrations of the Book of Job. Second Set (Linnell's).

In 1821 Blake left South Molton Street and settled at 3 **Fountain Court** (a narrow thoroughfare running south from the Strand), where he had taken a first floor in a respectable, red-brick house that was occupied by a Mr. Baines, Mrs. Blake's brother-in-law. His two rooms were approached by a wainscotted staircase with handsome balustrades, and the front or show room, which was rather dark, had panelled walls, which he hung with his own frescos and drawings. The back room, which was "at once sleeping and living room, kitchen and studio," commanded through a side window a narrow view of the Thames and the Surrey hills. In one corner was the bed, in another the fire at which Mrs. Blake cooked, and by the window was an engraver's table at which Blake used to work. The rooms were clean and orderly; everything was in its place, and visitors who loved art found it a palace of enchantment;[1] but Blake must have been at this time in very reduced circumstances, for soon after settling in Fountain Court he sold his fine collection of prints to Messrs. Colnaghi. Linnell, hearing of his difficulties,

1 Our picture of this room is from a sketch made by Frederick J. Shields. There is a coloured version in the Whitworth Gallery. Miss Mona Wilson gives a version showing three spirit forms entering the room.

approached Collins, Lawrence and other Royal Academicians, who induced the Council to vote him, for 1822, a donation of £25.

That year Linnell lent Blake a copy—the first that ever came to England—of **Cennini's "Trattato della Pittura," a** 16th century treatise on Fresco Painting which had been printed at Rome in 1821 from the original MS. Blake, who had managed to acquire some knowledge of Italian, was gratified to find that he had been using the same materials and methods in painting that Cennini describes, and in particular carpenters' glue. That his thoughts were still on the evil of worshipping Nature is evidenced by a passage which he wrote on one of the margins: "The Pope supposes Nature and the Virgin Mary to be the same allegorical personages, but the Protestant considers Nature incapable of bearing a child."

To this year (1822) belongs also **The Ghost of Abel,**[1] which was executed in relief etching on two plates. Addressed, To Lord Byron in the Wilderness, it commences:

> "What doest thou here, Elijah?
> Can a poet doubt the visions of Jehovah? Nature has no Outline,[2]
> but Imagination has."

The characters in the drama are Jehovah, Adam, Eve, the Ghost of Abel and Satan; and Blake takes upon himself to correct the teaching of Byron, who had in 1821 issued *Cain, a Mystery;* just as previously in *Milton* he had corrected the teaching of the author of *Paradise Lost.* The personage censured is not Cain but the Ghost of Abel, who keeps on crying for vengeance, and Jehovah is declared to be, not a revengeful deity, but the forgiver of sins. The illustrations are tiny, with the exception of the last, which represents Adam stretched in grief over the dead body of Abel, whose ghost, floating horizontally, cries, "The voice of Abel's blood!" This is the last of Blake's poetical books. Thus with his expiring literary breath he deprecates, as he had so often deprecated, vengeance; and lauds Jehovah, who, as the mighty Forgiver of Sins, had in His mercy set His mark upon Cain.

1 K. iii. 364. Reproduced in E Y iii. and in Sloss i. 644.

2 Cf. *Milton* 30 13 (K. ii. 348), where Antamon provides the indefinite spectre with an outline.

At the end of the Poem are the words, "1822. W. Blake's Original Stereotype was 1788." This has always been taken to indicate that a version of *The Ghost of Abel* was executed in that year (see Volume 1, page 34), but Dr. John Sampson advances the theory that the date refers to Blake's earliest use of the stereotype or relief-etching process, and not to an earlier issue of the poem. Blake, however, may have printed in 1788 an early production called *The Ghost of Abel*. If so, the poem of 1822 is the former reconstructed, with the address to Lord Byron added. In short, he may have treated it much as he treated *For Children The Gates of Paradise* (1793) which, altered, became *For the Sexes The Gates of Paradise* (c. 1818).

Some time in 1822 Linnell took lodgings at Mrs. Hurd's, **Hope Cottage,** North End, Hampstead, and Blake often visited him there. There is a pretty little wild flower, generally known as Herb Robert, which some country folk call Death-come-quickly, but the sweet lace-making girls of Beds and Bucks have given it the far more pleasing name of **Lady Hill-and-Dale.** For years Blake's life had been one of foreboding, and, though not easily depressed, he had, as we have noticed, felt his solitude. Then, too, it was not always easy to fill the cupboard, though matters would have been worse "only Mrs. Blake's frugality always kept, unknown to her husband, a guinea or a sovereign for any emergency." He had even at times looked forward to death. But to the flower of his life we must, after Linnell had approached it, give the name of, not Death-come-quickly, but, say, Lady Hill-and-Dale, for his days were thenceforward divided between his friends at Hampstead and his household gods in Fountain Court. Linnell, indeed, had become a warm genial sun dispersing every black cloud. Without too much money of his own, for he had a growing family, he gave what orders he could, and induced others to give orders; and it is very delightful to recall how pleasantly, thanks chiefly to him, were spent Blake's declining years—and to notice the chirrupy tone that had succeeded the notes of despondency. Lady Hill-and-Dale does indeed grow on the uplands as well as in the dells, but it thrives best in the latter; and Blake, though he tolerated Hampstead for

Linnell's sake, was happiest, as we shall see, in the court off the Strand. But if Linnell brought comfort to Blake—if his acquaintance had opened a new scene in the drama of Blake's life—Blake, in return, carried joy and glory to the Hampstead home, where he was received as a king; and we seem to hear Linnell saying to his wife on a dull day, "I wish the sun would shine, dear, or Mr. Blake would come!"

It was apparently in 1822 that Butts commissioned Blake to paint in water-colours what turned out to be one of the most marvellous series of pictures ever produced—the **Illustrations of the Book of Job (First Set)**.[1] Blake, who had continually seen parallels between Job's life and his own, revelled in the work. He loved it, and love is an irresistible passion producing wonderful effects on the soul. Hence the outstanding beauty and sublimity of what must be pronounced his masterpiece. While executing it he was transported even beyond himself—lost to the world. His genius as a great illustrator had reached its zenith. These drawings were probably the last done by Blake for Butts. "All along Butts had found it a hard matter not to offend the independent wilful painter," and he had himself begun to take offence at Blake's sengreen tenacity of purpose, "and at the unmeasured violence of his speech when provoked by opposition."[2] However, there was no open rupture, and in 1823 Blake was able to borrow the Job set from Butts in order to show it to persons likely to become patrons. Linnell, who saw the pictures, at once gave the order for a **Second Set.**[3] The agreement, drawn up by Linnell's kindness, delicacy and forethought in such a way that Blake could have the utmost advantage from it, was signed on March 25th, 1823. Blake was to receive for the designs and copyright £100, to be paid in instalments of one pound and fivepence a week (as we learn from the original account book, in which each payment is initialled by Blake),[4] and another £100

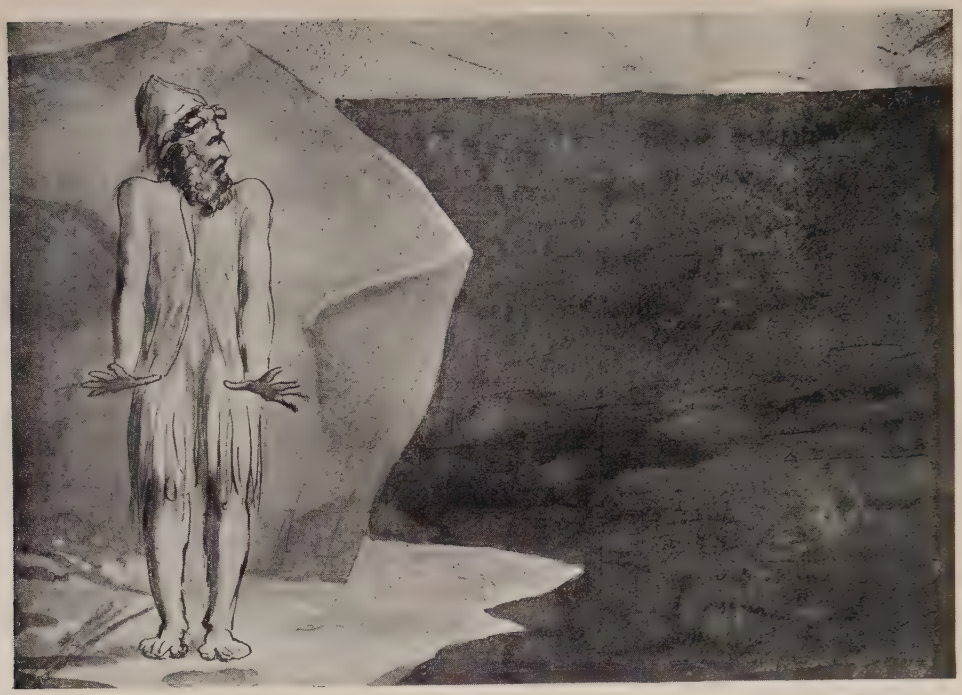
1 Sold in 1903 for £5,600 to Mr. Pierpont Morgan.

2 Gilchrist. 3 This set was sold by the Linnell family in 1918 for £3,990. Mr. G. L. Winthrop, of New York, has now 17 out of the 21 plates. Average size, 11 inches by 8 inches.

4 *Catalogue of an Exhibition of Drawings . . . by Samuel Palmer* (V. and A. in 1926), page 4.

SATAN AROUSING HIS REBEL ANGELS. 1808.

Victoria and Albert Museum.



ROBINSON CRUSOE.

By permission of the Museum and Art Gallery Committee of the Corporation of the City of Birmingham.

Never before reproduced.

Lower half of the picture: "Mercy and Truth are met together; Righteousness and Peace have kissed each other."—PSALM lxxxv. 10.

Victoria and Albert Museum.

out of the profits. Actually there were no profits, but Linnell gave Blake an additional £50 all the same.

When the engravings for the series were commissioned by Linnell, Blake, as a preliminary step, made pencil reductions of the designs—twenty-three in all, and these, which are now in the possession of Mr. T. H. Riches,[1] are usually referred to as the **Pencil Set.** The drawing in it, "When the Morning Stars sang together," is signed "Done by," and then follows, not his name, but four symbols which no one has yet explained: a hand, a sign that looks like the letter B, an eye, and a circle with a dot each side of it. The drawings made for Linnell vary in detail from those made for Butts, being brighter in colour and more developed in style generally.

There has recently been discovered at Ellerslie, Auckland, New Zealand, a **Third Set,** dated 1825, and declared to be by Blake—a small series, measuring about 5 inches by $3\frac{3}{4}$ inches, which is known to have been in the possession of Albert (or Albin) Martin, a friend of Linnell's, who went to New Zealand in 1851.[2]

It was from the second set that the well-known series of engravings was made—the best Blake ever did. "Blake's manner of handling the graver," says Gilchrist, "had been advantageously modified since his acquaintance with Linnell," who—like Cumberland—was an ardent admirer of the works of Albert Durer, Marc Antonio and **Bonasone.**[3] "From Bonasone especially," Blake gained much, and he expressed regret "that he had been trained in the Basire school, where he had learned to work as a mere engraver, cross-hatching freely. He now became an artist, making every line tell." Moreover, in engraving the *Job*, Blake adopted Bonasone's plan "of working wholly with the graver and etching nothing; so that the plates lose little by having a few hundred impressions taken off." The work, which was issued in March, 1826,[4] consisted of 22 Plates, including the Frontispiece. Both the first and the second

1 All are reproduced in Penc. D., 57—78. Purchased at Linnell's sale, 1918, for £504.
2 *New Zealand Herald*, March 28th, 1928. 3 Sometimes spelt Bonasoni.
4 Publishing date on the plates, March 8th, 1825.

series of the original drawings are considerably larger than the prints and lack the decorative borders.[1]

He who approaches this great work with the idea that he has before him simply a series of illustrations to the Bible book will have an absurdly erroneous conception of Blake's method. Blake, indeed, took, in the way of Art, as many liberties with Job as FitzGerald took, long after, in the way of literature, with Omar Khayyam. In order to understand the series it must be regarded as one of Blake's own Prophetic Books—a book all pictures and no text; and yet there is a sort of text, too—the inscriptions in the decorative borders. He who reads into these pictures all that can gleaned from a study of Blake's previous imaginings, will obtain a tolerably clear understanding of this amazing series.

On first turning over the leaves the uninitiated would be completely staggered. "Look!" we can hear them say, "The Deity with cloven feet! A Gothic cathedral at the end of Job's garden! Wherever in Nature were beasts like this leviathan scaring the ocean, or this behemoth making the very earth to tremble!" We may well, borrowing a title from Cardan, style the work, Blake's Book of Subtleties. In this series we see portrayed his innermost soul.

The Job of the Bible is an upright man ruined by misfortunes but saved by faith. God visits him and he becomes more prosperous than ever. Now see what Blake makes of it. On the title page are seven angelic beings—the Seven Eyes of God referred to in Blake's Prophetic Books, the seven states through which a man has to pass. To each state, as Mr. S. Foster Damon, whom we may advantageously follow, points out, Blake devotes two plates, and then, the culminating point having been reached, the order is reversed (except for Jehovah and Jesus, Plates 15 and 16), the final plate ending where the first began. The explanation is as follows:

Plates 1 and 2 (Lucifer). In 1 we see Job in a state of pride or self-righteousness. He is surrounded by his family. He thinks himself perfect. Musical instruments hang on a tree. In the

1 The authority on the engravings is Mr. Joseph Wicksteed, whose study of them, 1st Ed., appeared in 1910.

distance is a Gothic cathedral, representative of true Art. In 2 we see into the heavens; that is, into the spiritual life of Job—of man. We glimpse what is taking place in Job's mind. Above is Satan, the accuser, before the Lord; below, are Job and his family still in a state of self-righteousness.

Plates 3 and 4 (Molech). Above is Molech, the executioner, author of the catastrophe which is taking place below. In the margin is the Serpent of Materialism, for Job and his sons were wanting in Imagination. In 4, the messenger brings the ill tidings, and the Gothic cathedral is seen for the last time. The state of Innocence has passed, the state of Experience commences. The Gothic fane gives place to the Druidic cromlech.

Plates 5 and 6 (Elohim, the Judge). Above, Satan leaves the presence of the Lord; below, Job shares his last meal with a beggar—a sort of error, for he is "doing from a sense of duty what should be a free and unconstrained act of love."[1] Job is still self-righteous, and the Serpent of Materialism still pollutes the margin. In 6, Satan afflicts Job with boils.

Plates 7 and 8 (Shaddai, the Accuser). In 7, the three friends reproach Job; in 8, Job curses his natal day, the Druid temple here being very vast.

Plates 9 and 10 (Pahad, horror at the results). In 9, a spirit passes before Job's face; in 10, Job's friends point scornfully at him; a picture that should be compared with that in *Jerusalem*, Plate 93, where the brothers Hunt are acting similarly. (See Volume 2, page 43.)

Plates 11 and 12 (Jehovah, the Perception of Evil). In 11, Job dreams. He sees Satan, with cloven foot and entwined by the Serpent of Materialism, masquerading as the Deity; and in 12, Elihu reproaches Job.

Plates 13 and 14 (Jesus, Revelation of God). In 13, the Lord answers Job out of the whirlwind. In 14, "When the morning stars sang together," Blake's imagination scales the heavens; while, below, he and his wife and his three friends huddle in the murky Mundane Shell. (See Volume 1, page 30.)

1 Wicksteed.

Plate 15 (Jehovah). The Creator explains why He created the material world. Here are Behemoth and Leviathan.

Plate 16 (Jesus). The judgment by Jesus is merciful. Satan, the accuser, is cast out.

Plate 17 (Pahad). The meeting of God face to face is no longer terrible.

Plate 18 (Shaddai). Job prays for his friends.

Plate 19 (Elohim). Every one gave him a piece of money.

Plate 20 (Molech). Job recounts his experiences to his daughters, Poetry, Painting and Music.

Plate 21 (Lucifer). So the Lord blessed the latter end of Job. The musical instruments shown in Plate 1 are taken from the tree. The sun rises on the scene in which Lucifer had appeared. Job, like Albion, has awakened from his long sleep. For a detailed explanation of these pictures, and the orgy of symbolism in them, recourse should be had to the pages of Mr. S. F. Damon and Mr. Joseph Wicksteed.

The great work was done—brought to a successful end in the midst of continual worry, which Blake countered by the old method of retiring into himself. But what are the troubles and disappointments of life when set against the joy—the burning rapture—of being engaged in the realisation of a grand conception! the satisfaction subsequently of having incredibly enlarged the kingdom of the soul!

In 1823 Blake and Linnell were often in each other's company, and we hear of visits which they made together, on April 4th and 24th, to the British Museum "to see prints."

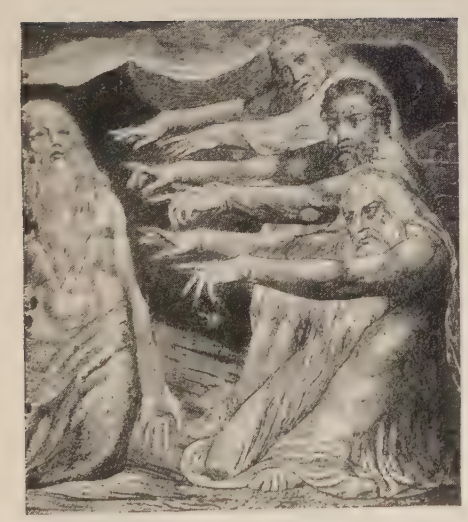
While the *Job* was in progress Linnell had urged Blake to the study of **Dante,** commissioning at the same time a series of 102 drawings from the *Divina Commedia*; and during the years 1824—1826 Blake produced the first outlines of nearly the whole of the series. As we have seen (page 78), he had already begun Italian in order to read Cennini, and, with the Dante series in view, he applied himself even more assiduously to the study of that language. But he had long before paid some slight attention to Dante, for one of the designs in *For Children The Gates of Paradise*

Plate 65.

ANYTUS, MELITUS AND LYCON SEEKING TO DESTROY SOCRATES.

[The Three Brothers, Leigh, Robert and John Hunt, pointing spitefully and scornfully at Blake.]

Jerusalem, Part of Plate 93. See page 42.



JOB ABUSED BY HIS THREE FRIENDS.

[The Three Brothers Hunt pointing scornfully at Blake.]

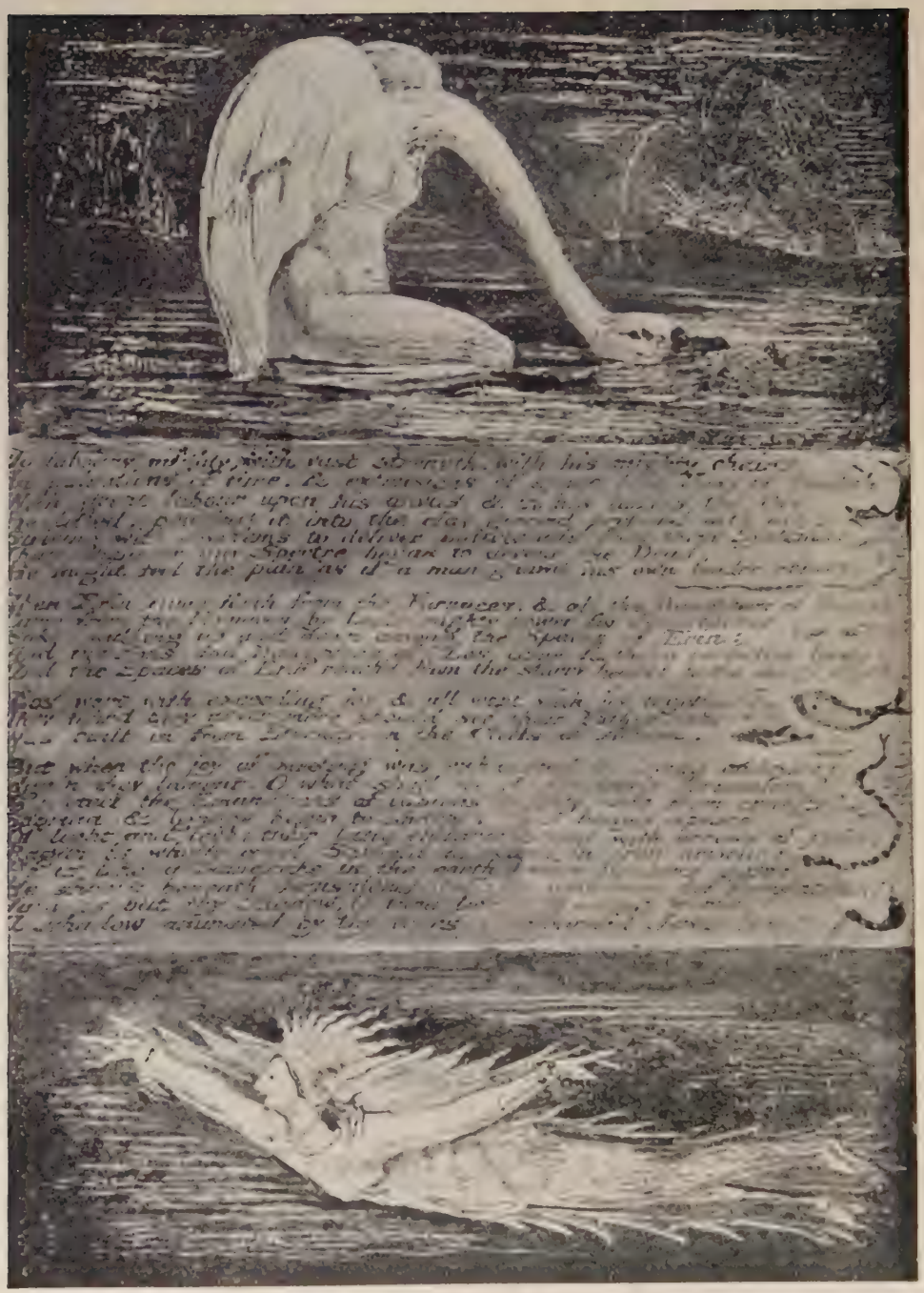
Blake's *Illustrations of the Book of Job*, Part of Plate 10. See page 43.

HAND WITH THREE HEADS.

[The Three Brothers, Hunt.]

Jerusalem, Part of Plate 50. See page 42.

Plate 66.



Jerusalem, PLATE 11.

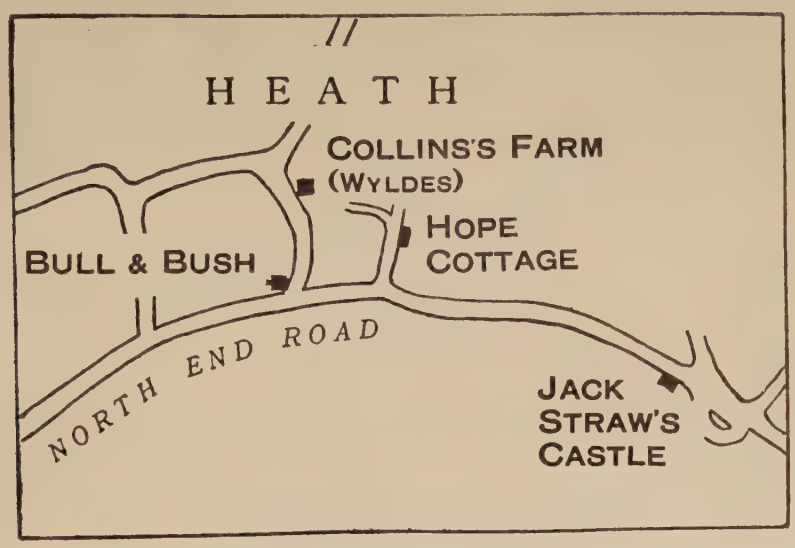
The Woman-Swan (Man's Reasoning Powers) wading in the fetid lake of Udan Adan. On the bank is seen dimly the Tree of Mystery. Below is an Indian representing Imagination and Freedom—a contrast to the upper picture. He is swimming West to America which Blake regarded as the Land of the Free.

See Vol. 1, page 67; Vol. 2, page 56.

Victoria and Albert Museum.

(1793) represents Count Ugolino in the Tower of Famine (*Hell*, Canto 23).

In March, 1824, Linnell left Hope Cottage and took rooms at **Collins's Farm,** an ancient, picturesque house with a high-pitched red roof that looked out at the heathery hill side. Formerly it had been called "Wyldes," and when the Blake Society met there[1] on August 12th, 1912, as the guests of Mr. Raymond Unwin, it had resumed its old name, while its antique appearance was not greatly altered.



HAMPSTEAD HEATH AS ASSOCIATED WITH BLAKE.

Blake, who was often a visitor there—and he never missed a Sunday if he could help it—liked to stand at the door gazing in "tranquil reverie across the garden towards the gorse-clad hill;" to sit in the arbour at the bottom of the long garden; or to walk, in his broad-brimmed hat, up and down the path at dusk while the cows were feeding in the adjoining farm-yard. He liked, too, to hear Mrs. Linnell sing Scottish songs, and would sit by the piano-forte, tears falling from his eyes, listening to the pathetic

1 There were about fifty present including Mr. (now Dr.) Geoffrey Keynes, Dr. Hubert Norman, Dr. Greville MacDonald, Mr. W. Muir, Mr. Herbert Jenkins and others whose names loom large in the Blakean world.

"Oh Nancy's hair is yellow as gowd,
And her een as the lift are blue."

Blake, himself, sometimes sang in tremulous tones old ballads or his own songs to original melodies. At Linnell's he met Constable, Mulready, Richter and Holmes. John Varley and his brother Cornelius were occasionally of the party. These artists sometimes showed their work, and Blake was particularly excited by Constable's sketches. Pointing to one—a drawing of fir trees on Hampstead Heath—he said, "Why, this is not drawing, it is inspiration!"

"I meant it for drawing," replied Constable.

Although so often at Hampstead, Blake thought the air there malefic. Indeed, he never, as we have already said, had a great opinion of "mountains." They were made to supply figures of speech, not for climbing. Did he not write in the Rossetti MS.:

"I heard a devil curse
Over the heath and furze!"[1]

Hyle might ascend the billowy downs, Hand might sleep on Skiddaw's chilly top, if he liked, but Blake was always glad to get back from any height to the more wholesome air of Fountain Court. We know that he said "Great things are done when men and mountains meet,"[2] and we recall "Glad Day," but nevertheless Blake was the poet, not of the mountain, but of the plain. Once, when Mrs. Linnell called Hampstead a healthy place, he startled her by saying, "It is a lie! It is no such thing." He was at the time, however, suffering from a gall-stone, and that no doubt made him irritable.

Among Linnell's friends was **Samuel Palmer,**[3] a bookseller's son, who at the early age of 14, though he was dreadfully near-sighted and wore spectacles, had exhibited at the Royal Academy. On October 9th, 1824—and it was the event of his life—he was taken by Linnell to Fountain Court. Blake, who was in bed with a scalded foot, working at the Dante, gave the lad (he was only 19) kindly encouragement, and then asked:

1 K. i. 221. 2 Rossetti MS. K. iii. 74.

3 In 1820 he was living with his family in Broad Street, Bloomsbury.

"Do you work with fear and trembling?"[1]

"Yes, indeed."

"You'll do then," commented Blake.

Palmer was particularly impressed by Blake's Virgil woodcuts. He says, "They are visions of little dells, and nooks, and corners of Paradise; models of the exquisite pitch of intense poetry. I thought of their light and shade, and looking upon them I found no word to describe it. Intense depth and vivid brilliance only coldly and partially describe them. There is, in all, such a mystic and dreamy glimmer as penetrates and kindles the inmost soul and gives complete and unreserved delight. . . . They are like all that wonderful artist's work, the drawing aside of the fleshly curtain." No wonder then he was proud when Blake presented him with some proofs of them (four on a sheet)—not only because they represented that extremely rare state before the blocks were cut down, but also because they were signed in ink "W. Blake fecit."

A passionate and impressionable soul, Palmer, indeed, was exalted beyond measure with what he saw and heard at Fountain Court, and further intercourse with Blake, whom he regarded as a supernatural being, intensified his enthusiasm. Blake's influence can be seen in many of Palmer's pictures; and one in particular, "The Magic Apple Tree," has all the elder artist's passion for colour and self-expression. He loved to depict the gnarled oak, the sunlit cornfield, the gleaming pool. He was especially the painter of sunshine. Among Blake's gifts to him were two sketches (one at the back of the other), which now belong to Mr. W. T. Spencer, of 27 New Oxford Street, London. Palmer called them "The Evangelist," but they seem to represent the Holy Ghost descending upon Christ! Above the central figure is a dove in a halo. In the background are small representations of the Crucifixion and the Ascension.

Palmer thus describes them in an unpublished letter to a friend: "The fainter [the one at the back] is a design perhaps from the *Pilgrim's Progress*—the first inventive lines from which he was always most careful not to depart. But finding that it was the

1 Cf. *Jerusalem* 59 51.

right hand which ought to have been elevated, he has traced the lines through at the window and gone on a little, intending to transfer the second to another paper for completion. . . . The state in which Blake's drawings, and those of other inventions, are most interesting to myself, are either the finished state or that in which the first thought is first breathed upon the paper—of the latter, the first sketch of the enclosed is a fair specimen." See Plate 68.

As Mr. Joseph Wicksteed observes: "Anyone who has even a cursory knowledge of Blake's work will have noticed how frequently he reverses a design in a later version, and Palmer's remarks explain how this was managed. The "William" and "Robert" plates in *Milton* will in particular be recalled.

One day Palmer asked Blake how he would like to paint on glass, for the great West Window of Westminster Abbey, his "Sons of God shouting for joy." He replied, after a pause, "I could do it!" kindling at the thought.

When Palmer and Blake were together there was a real union of souls. Art was the all in all to each, and the younger artist always left Fountain Court aglow with happiness. The man of genius always magnetizes every kindred soul with whom he comes into contact. Often it is a woman who is affected in this way, and the woman in her turn becomes the Muse—the further inspirer—the worshipper of the Genius. A hundred instances might be cited. One recalls Ovid and Corinna, Cowper and Lady Austen, Wagner and Mathilde Wesendonck, John Payne and Helen Snee. But for the woman, the names of these great men might have been written in water. The feminine influence, indeed, is the only one that can really help most men of genius. But in Blake's literary and artistic life the sex influence is absent. In his Prophetic Books, indeed, he storms at it. No masterpiece of his, so far as we know, owes its origin to a woman's smile or a woman's word. Mrs. Blake was her husband's devoted help-mate. Like two doves they flew pair-wise through life close together; but she was never his Muse. Of all poets and painters, he was the most independent of outside influences. All his inspiration came from his own soul. He sought,

and found, within, the wonders which others seek, in vain, in the world without.

If he sketched from the outside it was only as an amusement. He and his wife used sometimes to look into the fire together, and to draw the figures they saw there. His, which were often terrible, were quite unlike hers. Of one of the figures drawn late in life by Mrs. Blake, we are able to give an illustration.

The next young artist to enter Blake's circle was **Edward Calvert,** who, at the close of 1824, had come up from the West Country to settle at No. 17 Russell Street, Brixton Road. With a view to selling shares, he called on John Giles,[1] "a burly stockbroker," who was interested in Art, and knew Palmer, Linnell and even "the divine Blake himself." Until 1820 Calvert, who was six years older than Palmer, had followed the sea, and had taken part in several engagements. Giles introduced him to Palmer, the elder Tatham, and finally to Blake, whose work—and the woodcuts in particular—filled him with astonishment. Palmer had been sent by Blake's wonder pictures up to and beyond fever heat; but Calvert,[2] who was of a much calmer disposition (though he had been a fighter), was affected differently. His bent was idyllic art, and it was the master's earlier imaginings that most attracted him. He lived in the morning of the world. He is nearer to the "Songs of Innocence," Susan and Emily than to the Jerusalem outburst, Hyle and Los; and it is not without significance that one of his most beseeching pictures is entitled "The Golden Age." He worshipped the Goat God. He was taken with the nereid and the bewitchery of her blue hair. He loved the hush of evening.

The third disciple was **George Richmond,**[3] a lad of 16, who first met Blake at Tatham's, and accompanied him home. On one occasion, when calling at Fountain Court, where he found the

1 There is a portrait of him by George Richmond in *Followers of Wm. Blake* (Plate 51).

2 He exhibited in the Academy from 1825 to 1836, and he produced woodcuts and plates of singular beauty, some in Blake's style.

3 In 1831 he married Frederick Tatham's sister. He died March 19th, 1896. His son, Sir William Blake Richmond, also a distinguished artist, was First President of the Blake Society, which I founded in 1912.

Blakes at tea, he was in low spirits. "For a fortnight," he said, "I have been deserted by the powers of invention."

Blake, turning to his wife, said, "It is just so with us, is it not, for weeks together when the visions forsake us? What do we do then, Kate?"

"We kneel down and pray, Mr. Blake."

"Blake," says Richmond, "worked facing the light at the long engraver's table under the window (where I watched him engrave the Book of Job). On his right was a pile of portfolios and drawings; on his left, a pile of books placed flatly one on another—no bookcase; and he often spoke with enthusiasm of the beauty of the Thames as seen from his window—the river looking 'like a bar of gold.'" When Richmond painted his first picture, "The Shepherd Abel," he submitted his sketch book to Blake, who very kindly "made a careful correction-drawing of the shepherd's arm."

Another member of the group was **Francis Oliver Finch,**[1] who is known by his water-colour landscapes. Finch, who was introduced by Varley, regarded Blake "as a new kind of man, wholly original in all things"—a man "who would express his opinion at all costs." Lastly, there was **Henry Walter**—the painter of animals in landscape—to whom we owe, by the by, an excellent portrait of Palmer, spectacled, in a huge hat and a voluminous scarf.[2] To these young men—most of them scarcely out of boyhood—Blake was a marvellous being, at once painter, prophet, poet and seer. He set them on fire. Not only did they call his house "The House of the Interpreter" and themselves "The Ancients," they also tried to look ancient. Palmer cultivated a bald over-forehead and a flowing beard, and wore a cloak to his heels; and the others also indulged in years. Their watchwords were "Poetry and Sentiment." Linnell's children became "The Little Ancients."[3]

On a Sunday Blake, when on his way to Hampstead, would

1 See *Memorials of F. O. Finch*, 1865.

2 Reproduced in *Followers of William Blake* (Plate 50).

3 In 1817 Linnell, aged 25, married Mary Palmer. Her portrait is in *Life of John Linnell*, by Alfred T. Story (Richard Bentley, 1892), Vol. 1, p. 104.

call for Palmer in Broad Street, and they would proceed to Collins's Farm together. Dr. Thornton—for whom Blake had executed wood-cuts—was frequently at the Farm, where his good humour and high spirits made him a welcome guest. Linnell's eldest girl, Hannah, a pretty child, whose horoscope, by the by, had been drawn by Varley, used to stand at the door and watch for the visitors; and when they approached in the distance, Dr. Thornton would raise his hat on a stick and the child would wave her hand. The most remarkable presence in Hannah's horoscope, it seems, was "the opposition of the Sun and Saturn from cardinal houses." Thus, the prophet Varley. And certain it is that (if we may forestall history) Palmer, some thirteen years later, carried off and married Hannah, in opposition to the wish of her parents.

With Thornton, Blake must have been by turns charmed and exasperated. Job and Ossian were the idols of both, but Thornton's enthusiasm for "the great Sir Isaac Newton," must have been gall and wormwood to him who regarded that philosopher as a maimed soul. Sometimes Blake helped Hannah with her drawing; and in the evening, when the owls began to hoot and the bats to wheel and chirp, Mrs. Linnell would wrap him in a shawl and send the servant to light her departing guests over the heath.

Blake also used to visit Calvert at 17 Russell Street, Brixton Road, where he would pull proofs on a printing press or prepare materials for etching. One night—to the alarm of everyone—the pipkin containing the etching ground cracked on the fire and the room was filled with flames and smoke.

A little later Palmer's father removed to **"The Valley of Vision"** (as the young artists called it) **Shoreham,** Kent, where he took "Waterhouse," a picturesque Queen Anne dwelling, close to the bridge over the Darent. Here father and son were visited by Richmond, who made nothing of a 20-mile walk from London in the dark. The young men breakfasted on bread and apples, bathed every morning—winter and summer—in the Darent, and spent the rest of the day sketching. At night they sang "weird music" in the "hollow clefts," and the villagers, supposing that they studied the stars, called them "Extollagers" (astrologers). Their gaiety was

invincible. Blake and Calvert once joined them, taking the carrier's van, an antique vehicle drawn by eight horses with hoops and bells. Calvert used to tell the story, with picturesque details of Blake's second sight, and of the hunt with lanterns in Shoreham Castle after a ghost, which turned out to be "a snail tapping on the broken glass of a window."

It was perhaps in this year that Blake made the 28 small **Designs for the Pilgrim's Progress**, which are described as "Water-colours, often unfinished, one or two little beyond pencil sketches," and also the woodcut on pewter called "The Man sweeping the Interpreter's House." A proof of this woodcut, which was prefixed to a copy of *Poetical Sketches* presented by Linnell to George Cumberland, is inscribed, in pencil, in Blake's hand: "The parable of the relapsed sinner and her seven devils"[1]—a mingling evidently in Blake's mind of Luke xi. 26, Luke viii. 2, and the passage in Bunyan—the dust-cloud in the picture being peopled by imps. Other drawings by Blake illustrating the *Pilgrim's Progress* are a pencil sketch, "The Interpreter's House"—a group of persons round a table, with Greatheart in front,[2] and "Christian in the Valley of the Shadow of Death," both in Indian ink.[3]

Though vehement in conversation, Blake was kindly and gentle with all about him. Once when Calvert was calling at Fountain Court, a coalheaver, with a sack of coals on his back, knocked at the door and asked, "Are these for here?"

"No, sir," answered Blake, in quiet and courteous tones as to an equal, "but I'll enquire whose they are."

He did not complain of his lot. "I live in a hole here," he said, referring to the Court, shut in by high houses, "but God has a beautiful mansion for me elsewhere."

His unsophisticated habits confused the more dignified of his visitors. As already mentioned he did his own errands—for he had no servant—fetching, for example, his porter from the Coal Hole Tavern, round the corner in the Strand. Once, pot outstretched, he was met by William Collins, the Academician, to whom he had been

1 See Rus., p. 101, where the print is reproduced.
2 R.'s G., p. 495. 3 R.'s G., p. 474.

Plate 67.

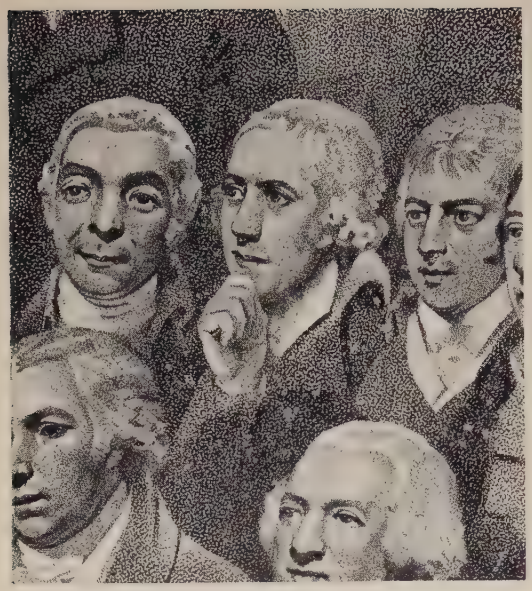
LOT AND HIS DAUGHTERS.

Drawing by Blake discovered in the Auckland Public Library, New Zealand, in the spring of 1928.

See page 65.

It is in a fair state of preservation except for the three spots in the middle.

By permission of the Auckland Public Library Committee.



Dr. Robert John Thornton.

(Middle figure with hand to chin.)

From a Group of Medical Men. An Engraving by N. C. Branwhite after a painting by Samuel Medley.

See pages 72, 91, 99 and 115.

John Linnell.

By permission of Mr. T. H. Riches.

Two Sketches (one at the back of the other) by Blake.

Palmer to whom they belonged called them "The Evangelist," but surely they represent the Holy Spirit in the form of a Dove descending upon Christ! In the background are small representations of the Crucifixion and the Ascension. See description of these pictures on page 87. Lent by Mr. W. T. Spencer, 27 New Oxford Street, London.

introduced in society a few days before. Collins was about to shake hands but, catching sight of the pot, he drew back and passed on. Blake used to tell the story very quietly and without sarcasm. Of Sir Thomas Lawrence and other lofty artists who condescended to visit him, he said, "They pity me, but 'tis they who are to be pitied. I possess my visions and peace. They have bartered their birthright for a mess of pottage." But sometimes the world's treatment was too much for him, and he once said angrily, "I am devoured by jackals and hyenas."

Fuseli having called when there was cold mutton on the table, Blake invited him to share it.

"Ah, by Gode!" exclaimed Fuseli, "thees is the reason you can do as you like. Now I can't do thees."

It would be delightful to know more about the conversation of these two kindred souls. A little book in the possession of Mr. W. T. Spencer—a copy of Godwin's *Essay on Sepulchres*, 1809, with marginal pencil drawings, seems to indicate a subject upon which they did sometimes exchange thoughts. It has John Linnell's signature on the inside of the cover, and the drawings have been attributed to Blake; and several indeed do remind of him, especially that on page 59 which is inscribed:

> "Dove-like satst brooding on the vast abyss
> And mad'st it pregnant."—*Paradise Lost*, i. 11, 12.

Above is the Holy Spirit as a dove; and below, a sketch of the incipient world with an infant on it. Notwithstanding the fact that a memorandum accompanying the book declares the drawings to have been Blake's, they have been pronounced Fuseli's. The book is, however, of interest to Blake lovers, for it seems to link the three men—Fuseli, Blake and Linnell; and it is probable that they discussed together its contents. Blake was an ardent admirer of Godwin; and, as already mentioned, the works of the two men have many parallels. The object of Godwin's book (and Charles Lamb loved it) was to urge on the public the importance of placing simple memorials over the remains of the illustrious dead. Godwin was catholic in choice. He had stood with bowed head before the

home of Milton, but his soul was also moved (as Blake's would have been) when he gazed at the site of Rosamund's Bower. There are passages in the book that seem echoes of Blake's own words, as: "Inestimable benefit will flow from the habit of seeing with the intellectual eye things not visible to the eye of others"; and a number of other pronouncements that might have Blake's could be cited. On the other hand, there are passages that must have made Blake storm. "Even painting, sculpture and music," says Godwin, "are arts that deserve to be cherished." "Even?" we can hear Blake enquiring angrily. It is pleasant, however, to picture Fuseli showing the drawings to Blake—while the two discuss the merits and demerits of the book; and to imagine Linnell dropping in during the conversation and expressing the hope that the work would some day be his. Anyway, his it certainly became. We have reproduced, as a specimen, one of the most Blakean of the drawings, which, indeed, might have belonged to the *Night Thoughts*' series.

One day, at some party held at a friend's, a pretty little girl was introduced to Blake. After looking at her for a long while without speaking, he stroked her head and her long ringlets and said, "My child, may God make this world as beautiful to you as it has been to me."

Everything relating to science he heartily disliked. When someone was discoursing on the enormous distance from us of the planets, he astonished the company by declaring, "'Tis false! I was walking down a lane the other day, and at the end of it I touched the sky with my stick." At some social gathering a gentleman politely showed him the first number of *The Mechanics' Magazine*. "Ah, sir," remarked Blake, "these things we artists hate!"

He was an early riser, and a change of work was his recreation. "I don't understand what you mean by a holiday," he would say. One day a young artist, who complained of being unwell, concluded the story of his troubles by asking, "What am I to do?" "Oh," said Blake, "I never stop for anything. I work on, ill or well."

He could not bear to see anybody badly treated. Once when passing through St. Giles's he saw a woman being knocked

about by her "husband or some other person." Up rushed Blake in a passion, and fell upon the man with such "counter violence of reckless and raging rebuke" that the ruffian supposed, to use his own words, that it was "the very devil himself"—as it really was, but the man had apparently not read *The Marriage of Heaven and Hell.*

A gentleman having sent to Fountain Court some oil of walnuts which was to be used for an artistic experiment, Blake tasted it, and, indeed, kept on tasting till he had drunk the whole. When asked how the experiment had worked, he confessed, to the donor's amusement, what had happened. Thus Blake had resources not usually suspected. When his cupboard was bare he could always fall back on his painting materials.

"His conversation," says James Heath, the engraver, "warmed the listener, kindled his imagination, and almost created in him a new sense. No man of culture could listen to it without feeling a thrill of gladness. His description of some clouds," adds Heath, "I shall never forget. He warmed with the subject, and it continued through an evening walk." The sun was set, but Blake's clouds made sunshine in the darkness.

"He was always reading, or writing, or designing," said Mrs. Blake, for he held "that the inner world is the all-important —that each man has a world within greater than the external." Even while he engraved he read—as the plate marks on his books testified. He was fond of the works of St. Teresa, Madam Guyon, and Fénelon, and often quoted them. He rarely took walks for walking's sake. During one period, for two years together he never went out at all except to the corner for his porter. In the middle of the night he would, after thinking deeply upon a particular subject, leap from bed and write for two hours or more; and he sometimes woke his wife so that she might set down his thoughts.

James Blake who, after retiring from business had settled in Cirencester Street with his sister Catherine, died about 1824, but Blake and his brother had little in common and latterly had rarely exchanged visits. Among Blake's friends was **William Frend,** the eminent mathematician, formerly a Fellow and Tutor of Jesus

College, Cambridge—a clergyman of the Church of England, which he had quitted, to use his own words, because "the power of the priesthood has in every age and in every part of the world been the cause of error, confusion and bloodshed; and as human nature is the same in all ages, we may rest assured that as long as a priesthood remains so long will our liberties, spiritual and temporal, be in danger." Frend's case excited great interest at the time, and if we compare the passage just quoted with Blake's remarks on priests in his Annotations to Bishop Watson (see Volume 1, page 89), we shall understand how it was that the two men got on so well together. Frend seems to have been introduced to Blake by Linnell, who shared these opinions, being opposed to all priesthoods, "whose influence he considered always usurping and tyrannous." Frend's daughter, Sophia Elizabeth, who married Augustus De Morgan, tells us that when a child she and her father met Blake in the Strand close to his home. Blake wore a brown coat, and she noticed that his eyes were uncommonly bright. When shaking hands with Frend he said, "Why don't you come and see me? I now live down here," and he pointed to Fountain Court.

"Who is it?" asked the child, when Blake had left them.

"He is a strange man," replied Frend, "he *thinks* he sees spirits"[1]—but then Frend was a mathematician.

Blake indeed still continued to see visions and to draw Spiritual Heads; and an anonymous writer in the *Monthly Review*, March, 1833, thus describes how that of Edward III. was done. "One night [at Varley's, apparently], while we were engaged in criticising his . . . illustrations of the Book of Job, he suddenly exclaimed:

'Good God! here's Edward III.!'

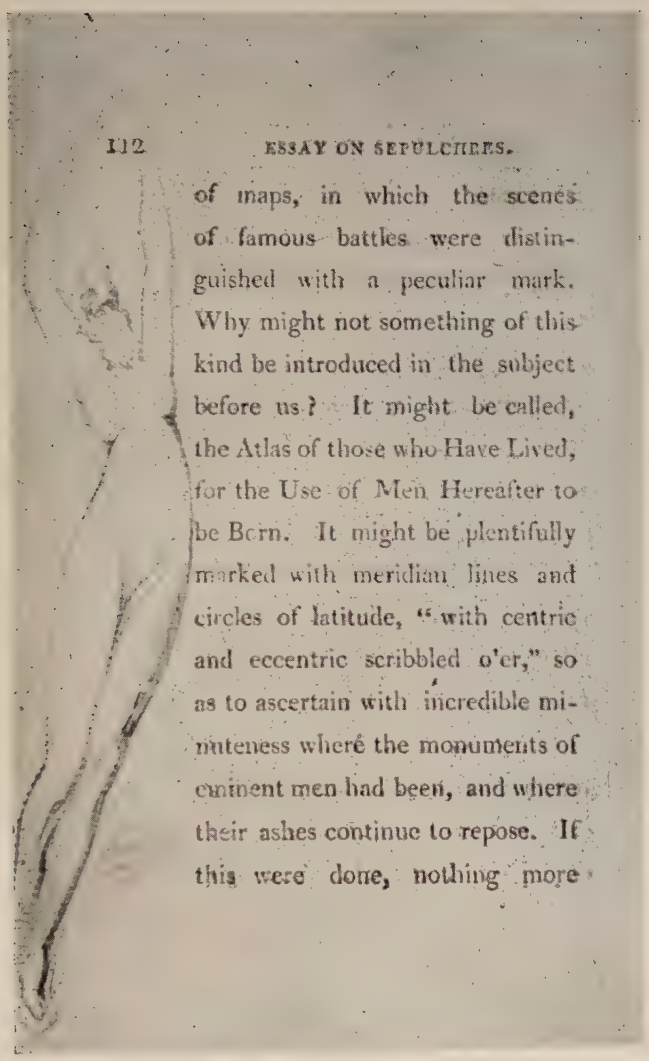
'Where?'

'On the other side of the table; you can't see him but I do; it's his first visit.'

'How does he look?'

'Stern, calm, implacable.'

1 See *Reminiscences of Sophia Elizabeth De Morgan*, 1895.



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of maps, in which the scenes of famous battles were distinguished with a peculiar mark. Why might not something of this kind be introduced in the subject before us? It might be called, the Atlas of those who Have Lived, for the Use of Men Hereafter to be Born. It might be plentifully marked with meridian lines and circles of latitude, "with centric and eccentric scribbled o'er," so as to ascertain with incredible minuteness where the monuments of eminent men had been, and where their ashes continue to repose. If this were done, nothing more

PAGE FROM GODWIN "ON SEPULCHRES."

To illustrate Remarks in Chapter 16. By permission of Mr. W. T. Spencer, 27 New Oxford Street, London. See page 93.

CUSHION WORKED BY MRS. BLAKE.

WILLIAM BLAKE'S PAINTING TABLE

With leather centre tilting top.
Previously Gainsborough's.

By permission of Mr. W. T. Spencer, 27 New Oxford Street, London.

Plate 70.

BLAKE'S *Illustrations to the Book of Job*, PLATE 14. (JOB XXXVIII. 7.)

See Vol. 1, page 30; Vol 2, page 80.

Below are Job, his wife, and his friends cooped in the gloomy Mundane Shell.
Above are the Sons of God shouting in "Eden."

By courtesy of Mr. Joseph Wicksteed and Messrs. J. M. Dent & Sons.

'Can you ask him a question?'

'Of course I can.'

'Tell him you would like to know what he thinks of the butcheries of which he was guilty in the flesh.'

'I have.'

'What does he say?'

'That what you and I call carnage is a trifle unworthy of notice; destroying five thousand men is doing them no injury. Their important part being immortal, it is merely removing them from one state of existence to another; but mortality is a frail tenement, of which the sooner they get quit the better, consequently he who helps them out of it is entitled to their gratitude.'

'These doctrines are detestable and I abhor them.'

'He bends the battlement of his brow upon you, and if you say another word will vanish. Be quiet while I take a sketch of him.'"

The king gave Blake three sittings, which was really magnanimous of him, considering the artist's Republican bias; but of that he was possibly unaware.

CHAPTER XVII

THE YEARS 1825 AND 1826

DEATH OF FUSELI, APRIL 16TH, 1825; CRABB ROBINSON'S INTERVIEWS WITH BLAKE, 1 TO 8; DEATH OF FLAXMAN, DECEMBER 7TH, 1826

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75. Annotations to Wordsworth's Poems. Written after December 24th, 1825.
76. Inscription in Upcott's Autograph Album. January 26th, 1826.
77. Annotations to the Preface of Wordsworth's Excursion. Given to Crabb Robinson, February 18th, 1826.

UNDER date January 2nd, 1825, Palmer writes: "Mr. Linnell called, and looking at my 'Joseph's Dream' did give me sweet encouragement. Soon by his desire I went with him to Mr. Blake, who also on seeing my things gave me over much praise."

On the 16th of April died, at Putney Hill, Henry Fuseli, the one artist with whom Blake was both in idea and aim absolutely in sympathy. Blake, indeed, was himself influenced by Fuseli's unbridled genius; and it is arguable which had the stormier blood. Yet Fuseli's glee when he was in his lighter moods was infectious. Fuseli, too, like Blake, saw visions and painted under perturbed poetic inspiration. He is remembered not only on account of his "terrible" pictures, though Coleridge turned from their "vigorous impotence," but also on account of his fine *Lectures on Painting*. In his last illness Lawrence, who loved him, came once a day to his bedside. "Ees Lawrence here?" asked the dying man; and before the answer could come he was gone. Thus passed a great soul in an inconsiderable body. His little, lean legs were a byword, but they had carried his fiery spirit well-nigh 84 years—that indomitable spirit which had enabled him to wring life, instead of allowing it to wring him. His corpse was removed from Putney Hill to Somerset House and placed

in a room around which were arranged his Satans, Medusas and witches—paintings to make one's hair stand on end. He was buried at St. Paul's—Lawrence, Mulready, Phillips, W. T. Ottley, Haydon and Thomas Griffiths Wainewright following. How was the news received at Fountain Court? History is silent. Some day a newly-discovered letter may tell us.

It was apparently in 1825 that Blake and Palmer visited the Academy together, Blake, as Palmer recalled, being in a plain black suit and rather broad-brimmed hat. There were pictures by Turner, Mulready, Collins and Constable. Crabb Robinson, who was present on May 7th, praised in particular Turner's "magnificent view of Dieppe"; but Blake was most attracted by Wainewright's two pictures, "A Rustic Scene" and "A Scene from Kent."[1]

In the autumn Blake took up the study of **Wordsworth's poetry,** which he thoroughly enjoyed until he came to the passage in the Preface to the *Excursion*, beginning,

> "Jehovah—with His thunder, and the choir
> Of shouting Angels, and the empyreal throne,
> I pass them unalarmed."

This so horribly disturbed him, he said, that it caused a bowel complaint which nearly killed him.[2] He annotated the passage and also the twenty lines in the Preface which open with, "How exquisitely the individual Mind . . . "

Dr. Thornton's "greatly admired and esteemed Virgil" continued to be on sale, and principally at the shop of "Mr. W. Harrison, Wine Merchant, No. 13 Little Tower Street," who seems to have had an interest in it; for on September 16th, when Linnell purchased the wood blocks, the acknowledgment ran: "Received of Mr. Linnell for the wood blocks executed by Mr. Blake two guineas [that is about 2s. 6d. each] for Mr. Mr. Mr. [sic] Harrison.

1 Palmer, mentioning the incident long after, says that the picture that pleased Blake was "The Milkmaid's Song . . . from the Compleat Angler," but this was exhibited in 1824, and Palmer did not meet Blake till October 9th, 1824, after the Academy for that year had closed. So evidently Palmer's memory was at fault respecting the title of the picture. See *Life and Letters of Samuel Palmer*. On December 14th, 1830, Wainewright poisoned Helen Abercrombie. On July 7th, 1837, he was sentenced to transportation. He died in Tasmania in 1852.

2 K, iii. 379.

R. J. Thornton, M.D." Evidently Thornton's thoughts were with his tulips, lilies, roses.

On October 11th Blake writes to inform Mrs. Linnell that he had just seen her husband off "in a very comfortable coach" to Gloucester, and that he (Blake) hoped to be at Hampstead as usual on the following Sunday morning; but his letter of Nov. 10th is less cheerful, for the gall-stone still troubled him, and he wrote from his bed.

Among the friends to whom Linnell introduced him was the Mr. Charles Aders referred to on page 71. **Mr. Aders' House** was filled with works of art, including paintings by old masters which were protected from injury by railings; and Mrs. Aders herself painted pictures which won encomiums from Blake, while her beauty, her charm, and her power to soothe all anguish but her own, drew from Coleridge, "my poet," as she called him, the affecting tribute in "The Two Founts." Ward, Lawrence, Stothard, Flaxman, who was deeply moved by Mrs. Aders' singing, and Charles Lamb also frequented the house. A dinner party there (a French cook was kept and everything was luxurious) on December 10th, 1825, is memorable because a detailed account of Blake's conversation on the occasion has been handed down to us by **Crabb Robinson,** who then for the first time met Blake.[1]

Henry Crabb Robinson—the "Crabius" of Lamb's Letters—was a well-known barrister (his chambers were at 3 King's Bench Walk), and, like some of Blake's other friends, a staunch Dissenter. A brilliant talker, and the associate of the most gifted literary men of his day, he was to be met in every cultured circle. His downright good sense, his geniality and liberality, were common knowledge; and his fascinating Diary has immortalised him. At the time he first met Blake he was a little over 50. In appearance he was heavy. He was also ugly, particularly when asleep; and "he always was asleep when not talking." His chin was long (nobody had a longer); nor could anybody tell a story better, and just before he came to the click he would push out that very long chin, so

1 Crabb R.'s Diary. Reprinted in Symons, pp. 253, 275, 285. Robinson left two accounts of this interview.

PLUTUS.

(Illustration to Dante, *Hell*, Canto VII.)

Under his right hand can be seen faintly his money bag.
Like most of the other Dante pictures it is unfinished.

National Gallery, Millbank.

HOPE COTTAGE, HAMPSTEAD.

Visited by Blake. See pages 79, 85, 110.

By permission of Mr. H. S. King, 57 High Street, Hampstead.

COLLINS'S FARM (WYLDES).

Home of John Linnell. Blake often visited it. Now the residence of Mr. Raymond Unwin.

From *The Architect's Journal*, April 18th, 1923. See pages 85, 91.

you were always prepared, and the oddity of the gesture increased the hearer's amusement. He talked till he was hoarse as a crow, and his garrulity was exceeded only by his natural buoyancy and gaiety. He listened attentively to Blake's strange imaginings and opinions—suppressing even a smile at the most outrageous; and revelling in the rich streams of fervour, love and joy which flowed from those enraptured lips. But even before he met Blake he had learned to delight in human nature as it is—while at the same time he tried might and main to uplift it. In one of the entries in his diary, after referring to Blake, he says: "It is strange that I, who have no imagination nor any power beyond that of a logical understanding, should yet have great respect for religious mystics." The fact that he did not understand Blake detracts in no wise, however, from the value of his reminiscences.

The other guests were Linnell, Miss Flaxman (the sculptor's sister), and Miss Maria Denman (Mrs. Flaxman's sister). Blake entered the room carrying an engraving of his *Canterbury Pilgrims*, as a present, apparently, for Aders. He was "pale, with a Socratic countenance, and an expression of great sweetness, but bordering on weakness, except when his features were animated. Then he seemed inspired. The company gathered round to look at the engraving." After some remarks concerning it, he, speaking in the ordinary unemphatic tone in which persons speak of trivial matters, observed over and over again, "The Spirit told me." The following dialogue then ensued:

R. You use the same word that Socrates used. What resemblance, do you suppose, is there between your spirit and the daemon of Socrates?

B. The same as between our countenances. [After a pause] I was Socrates. [Then, as if correcting himself] a sort of brother. I must have had conversations with him. So I had with Jesus Christ.

R. I put it to you, Mr. Blake, that an eternity *a parte post* is inconceivable without an eternity *a parte ante?*

B. [Eagerly, his eye brightened]. To be sure. We are all co-existent with God.

R. In what light do you view the great question concerning the Divinity of Jesus Christ?

B. He is only God—and so am I and so are you. To Jesus Christ must be attributed some errors. He was wrong in suffering himself to be crucified. He should not have attacked the government. He had no business with such matters.

As the conversation proceeded, Blake showed himself to be very hostile to Plato,[1] and he reproached Wordsworth with being not a Christian but a Platonist.

After quoting a passage from Hume, Robinson said: "If Hume is right, there is use in discipline or education."

B. [Hastily breaking in]. There is no use in education. I hold it wrong. It is a great sin. . . Everything is good in God's eyes.

R. Is there nothing absolutely evil that men do?

B. I am no judge of that. Perhaps not in God's eyes.

At this point Blake seemed to contradict himself. At one moment he denied the existence of evil, yet in the next he spoke of error being in heaven.

R. What is your opinion about the moral character of Dante in writing his vision? Was he pure?

B. Pure! Do you think there is any purity in God's eyes? The angels in heaven are no more pure than we. . . He chargeth His angels with folly.

Blake then said: "The Spirit said to me, 'Blake, be an artist and nothing else,'" and with glistening eye he spoke of the joy of devoting oneself solely to divine Art, observing: "I wish to do nothing for profit. I wish to live for Art. I want nothing whatever. I am quite happy."

Of Swedenborg he said: "He was a divine teacher—he has done much good."

They then spoke of Wordsworth; and Blake, after referring to the passage that had caused the bowel complaint, opened a copy of the *Excursion*, and read the offending lines. "Pass them

1 Cf. remarks on Plato in Preface to *Milton*. One of Blake's illustrations to *Il Penseroso* represents the spirit of Plato unfolding his worlds to Milton in contemplation. See K. iii. 165.

unalarmed!" he exclaimed. "Does Mr. Wordsworth think his mind can surpass Jehovah's?" After pronouncing Wordsworth a pagan, though the greatest poet of the age, he referred to Boehme, and praised Law's translation. He fulminated against Bacon, Locke and Sir Isaac Newton as the three great teachers of Atheism, and called Edward Irving "a highly gifted—a sent man."

He then observed: "I do not believe the world is round. I believe it is quite flat"—[as necessarily it must have been, seeing that Sir Isaac Newton held a different opinion]. In *Milton* 28 9 Blake makes "the clouds bow to meet the flat earth," and a few lines further on he says:

> "As to that false appearance which appears to the reasoner
> As of a Globe rolling thro' voidness, it is a delusion of Ulro"—

that is, of the Reasoning World. Those, however, who cannot accept Blake's theory need not be unduly perturbed, for astronomers assure us that Blake's opinion has made no appreciable difference to the earth's shape.

After dinner Blake said, "I have conversed with the Spiritual Sun—I saw him on Primrose Hill," a remark which reminds of the Plate in *Milton* where Blake, who had bound on his sandals before the sun, watches the eternal blacksmith, Los, stepping out of it. "When Blake is not referring to his visions," says Robinson, "he talks sensibly and acutely."

At another of the Aders' parties at which Flaxman, Lawrence and others were present, Blake was talking to a group, within hearing of a lady who was accompanied by her children. "The other evening," said Blake, in his usual quiet way, "taking a walk, I saw a fold of lambs. As I approached, the ground blushed with flowers, and the cote and the sheep were of an exquisite pastoral beauty. But I looked again, and it proved to be no living flock but beautiful sculpture."[1]

The lady, thinking to amuse her children, here interposed,

1 Mr. Frank Granger writes in the *Times Literary Supplement*, June 17th, 1926: "For an artist to speak of a scene turning into a picture is not out of the common. . . . That Nature should thus be transformed into Art was in accordance with Blake's fundamental principle that Nature in herself is lowest in the scale of beauty."

"But, Mr. Blake, where did you see this?" "Here, madam," he replied, touching his forehead.

When, on the morning of December 17th, 1825, **Robinson called at Fountain Court,** he found Blake busy with the Dante pictures—a copy of Cary's translation before him. "He begged me to sit down," said Robinson, "as if he were in a palace. There was but one chair in the room, besides that on which he sat. On my putting my hand to it, I found that it would have fallen to pieces if I had lifted it; so, as if I had been a Sybarite, I said with a smile, 'Will you let me indulge myself?' and I sat on the bed near him. His wife I saw at this time, and she seemed to be the very woman to make him happy." After calling Dante "an atheist—a mere politician busied about this world," Blake discussed once more the subject of Good and Evil.

B. There is error, mistake, etc., in the world, and if these be evil—then there is evil, but these are only negations.[1] No education should be attempted except that of cultivation of the imagination and the fine Arts. What are called vices in the natural world are the highest sublimities in the spiritual world.

R. This doctrine puts an end to all exertion or even a wish to change anything.

They then spoke of the devil, and Blake said, "I do not believe in the omnipotence of God. The language of the Bible on that subject is only poetical or allegorical." He next dilated upon his visions, observing that Milton told him to beware of being misled by *Paradise Lost.* "In particular he wished me to show the falsehood of his doctrine that the pleasures of *sex* arose after the fall. The fall could not produce any pleasure." "Blake then went off," observes Robinson, "upon a rambling state of a union of sexes in man as in Ovid, an androgynous state, in which I could not follow him." [Of course not, O Crabius, for you did not understand him in the least. What Blake meant was that man when in Eternity—in the Golden Age—was hermaphroditical; and that when the Golden Age returns he will be hermaphroditical again.]

1 Cf. *Milton*, K. ii. 352: "A negation is not a contrary"; also K. ii. 370: "The negation is the spectre, the reasoning power in man"; and *Jerusalem* 10 10, 17 33.

Referring to his faculty of vision, Blake said, "I have had it from earliest infancy. All men partake of it, but it is lost by not being cultivated.

On December 24th Robinson again called on Blake—it was his **3rd Interview**—and read to him Wordsworth's "Ode on Intimations of Immortality." In almost no time the ferment began to work; and when Robinson reached the line, "But there's a Tree, of many, one," Blake was thrown "almost into a hysterical rapture."

Blake's delight in Wordsworth's poetry, indeed, was intense beyond description. The conversation then ran as follows:

B. Whoever believes in Nature disbelieves in God, for Nature is the work of the Devil.

R. You admit that the Bible is the Word of God?

B. Yes.

R. But it commences, "In the beginning God created the heavens and the earth."

B. [Triumphantly.] This God was not Jehovah but Elohim.

Before leaving, Robinson lent Blake the two volumes of the 1815, 8vo, edition of Wordsworth's Poems. After his death the work was returned to Robinson, who discovered in the first volume under the words, "Poems referring to the Period of Childhood," a number of **Notes in Blake's hand.**[1] Among them were:

"One power alone makes a poet: Imagination, the Divine Vision. Natural objects always did, and now do, weaken, deaden, and obliterate Imagination in me."

Commenting on Wordsworth's disparaging thrusts (in his "Essay Supplementary to the Preface") at Macpherson and Chatterton, Blake observes: "I believe both Macpherson and Chatterton, and that what they say is ancient is so. I own myself an admirer of Ossian equally with any poet whatever, Rowley and Chatterton too."

Among those who were sometimes at Fountain Court was **R. C. Smith**—*Merlinus Anglicanus Junr.*—who was amazed at Blake's extraordinary faculties. Carried away by his enthusiasm he cast Blake's horoscope, which he published in the first and only

1 These volumes now belong to Mr. L. F. Thompson, City of London College, E.C.

number of the magazine, *Urania*. After referring to Blake's genius and vivid imagination, he solemnly observes that his friend's extraordinary faculties and eccentricities of idea were "the effects of the moon in Cancer in the twelfth house."

On January 6th, 1826, Robinson called again on Blake—it was his **4th Interview**—for whom he had procured two subscriptions for the *Job*—one from George Proctor and the other from Basil Montague. "This," said Robinson, "probably put him in spirits more than he was aware of. He spoke of being richer than ever on having learned to know me, and he had told Mrs. Aders, it seems, that he and I were nearly of an opinion. Yet I have practised no deception intentionally, unless silence be so. The oddest thing he said was that he had been commanded to certain things, that is to write about Milton, and that he was applauded for refusing—he struggled with the angels and was victor. His wife joined in the conversation."

Among Blake's friends was, as already mentioned (page 17), **William Upcott,** son of Ozias Humphry. Besides being an antiquary, Upcott was an enthusiastic collector of autographs, and owned an album, the first entry in which was in the handwriting of George Cruikshank. On January 16th, 1826, Blake was desired, apparently at Upcott's house, by a Mr. Leigh, to make a contribution to the volume, and he complied by pencilling a winged figure and by writing: "William Blake, one who is very much delighted with being in good company. Born November 28th, 1757, in London & has died several times since." He is in doubt, however, "how far it is an autograph," ending, "I am apt to believe that what is done without meaning is very different from that which a Man does with his thought and mind." Then, after examining critically the contributions of Cruikshank, Mr. Comfield (a writing master), and others, he goes on: "I consider the autograph of Mr. Cruikshank . . . . Mr. Comfield and my own, as standing [in] the same predicament; they are in some measure works of Art and not of Nature or Chance."

On February 1st, after a visit to Hampstead, Blake wrote to Linnell a letter which reads drolly (though he was intensely serious

when writing it), and which afforded him an opportunity to abuse once more his pet antipathy, Sir Francis Bacon. He says: "I am again laid up by a cold in my stomach. The Hampstead air, as it always did, so I fear it always will, do this, except it be the morning air." After another reference to this same torment of the stomach, he adds: "Sir Francis Bacon would say, 'It is a want of discipline in Mountainous Places.' Sir Francis Bacon is a Liar. No discipline will turn one man into another, even in the least particle, and such discipline I call Presumption and Folly."[1]

When Robinson visited Fountain Court on February 18th—his **5th Interview**—Blake's mind was still running on those unfortunate lines of Wordsworth's which had worried him abdominally, and he handed Robinson a portion of the **Preface to the Excursion,** which he had copied out and annotated. One of his notes ran: "Solomon, when he married Pharaoh's daughter and became a convert to the Heathen Mythology, talked exactly in this way of Jehovah as a very inferior object of man's contemplation; he also passed him by 'unalarmed' [the word used by Wordsworth], and was permitted."

Blake then observed that some of Wordsworth's writings proceeded from the Holy Ghost, others from the devil. He warmly declared that all he knew was in the Bible, but he understood by the Bible the spiritual meaning. The following dialogue then ensued:

B. As to the natural sense of the Bible, *that* Voltaire was commissioned by God to expose. I have had much intercourse with Voltaire, who said to me: "I blasphemed the Son of man, and it shall be forgiven me; but my enemies blasphemed the Holy Ghost, and it shall not be forgiven them."

R. In what language did Voltaire speak?

B. To my sensation it was English. It was like the touch of a musical key. He touched it probably in French, but to my ear it became English.

R. Have you written much?

B. I have written more than Voltaire or Rousseau—six or

1 K. iii, p. 369.

seven epic poems as long as Homer and twenty tragedies as long as Macbeth.

"He then showed me," says Robinson, "his **Vision of Genesis,**[1] in which, in a style resembling the Bible, the spirit is given. He read a passage at random. It was striking. The following conversation then ensued:

B. When I am commanded by the Spirits then I write. I see the words fly about the room in all directions. It is then published, and my MS. is of no further use. I have been tempted to burn my MS., but my wife won't let me. [He little thought he was saving his writings to be burnt by Tatham.]

R. She is right; you write not from yourself but by a higher order. The MSS. are their property not yours. You cannot tell what purpose they may answer.

B. [Who liked this remark.] I will not destroy them. I deny causation. Everything is the work of God.

He then spoke of his horror of money—of his turning pale when money was offered him, &c.

In a letter to Dorothy Wordsworth (February 19th), Robinson mentions that he had shown some of the manuscripts of Blake's poems to Wordsworth, who had been interested in them. After observing that Blake's works "have been subject of derision to men in general," he goes on: "He has lived in obsurity and poverty. . . He is not so much a disciple of Boehme and Swedenborg as a fellow-visionary. He receives visits from Shakespeare, Milton, Dante, Voltaire and others, and has given me repeatedly their very words in their conversations. His paintings are copies of what he saw in his visions. His books (and his MSS. are immense in quantity) are dictations from spirits. He told me yesterday that when he writes it is for the spirits only. . . A man so favoured has, of course, sources of wisdom and truth peculiar to himself."

Robinson describes Blake's religious and philosophical opinions as "a strange compound of Christianity, Spinozism and Platonism.

1 This seems to be lost. See Damon, p. 325. It must not be confused with the "Forman" Genesis (see D. 325), which, though in the handwriting of Blake, is *not* by him; or with the Illuminated Genesis, see Chapter 18.

Blake's Working Room, 3 Fountain Court, Strand.

Blake resided in Fountain Court from 1821 to 1827,
the year of his death. See page 77.

By permission of Mr. Francis Edwards, 83 High Street, Marylebone, London, W.1.

A Face in the Fire, by Mrs. Blake.

A Drawing made after Blake's death, while she resided with Frederick Tatham.

By permission of Mr. W. Graham Robertson, and
thanks to the courtesy of Messrs. Herbert Jenkins, Ltd.

See page 121.

Plate 74.

Death on the Pale Horse.

(Revelation vi. 8.)

By the courtesy of the Director of the Fitzwilliam Museum, Cambridge.

. . . There is something so delightful about the man—though in great poverty, he is so perfect a gentleman, with such genuine dignity and independence, scorning presents, and of such native delicacy in words, &c., that I have not scrupled promising introducing him and Mr. Wordsworth together. He expressed his thanks strongly, saying, 'You do me honour. Mr. Wordsworth is a great man. Besides he may convince me that I am wrong about him. I have been wrong before now.'" Robinson read a number of Blake's poems to Wordsworth, who was pleased with some of them as having "the elements of poetry a thousand times more than either Byron or Scott."

On May 12th Blake had tea and supper at Robinson's chambers, 3 King's Bench Walk, and met there the Flaxmans, the Masqueriers and Sutton Sharpe. Of this **6th Interview** Robinson says, "On the whole the evening went off tolerably. Masquerier[1] not precisely the man to enjoy Blake, who was, however, not in an *exalted* state. Allusions only to his particular notions, while Masquerier commented on his opinions as if they were those of a man of ordinary notions. Blake asserted that the oldest painters and poets were the best. 'Do you deny all progression?' asked Masquerier. 'Oh, yes!' replied Blake. 'I doubt,' comments Robinson, 'whether Flaxman sufficiently tolerates Blake. But Blake appreciates Flaxman as he ought.' They stayed till eleven. Blake is more and more convinced that Wordsworth worships *Nature* and is not a Bible Christian. I have sent him the Sketches. We shall see whether they convert him."

On June 13th[2] Robinson called early on Blake—**7th Interview**—who "was as wild as ever, but he was led to-day to make assertions more palpably mischievous, if capable of influencing other minds, and [more] immoral, supposing them to express the will of a responsible agent, than anything he had said before. As, for instance, that he had learned from the Bible that wives should be in common." When Robinson objected that marriage seems to be a

1 John James Masquerier, portrait painter (1778—1855). In 1823 he retired to Brighton, where Robinson often stayed with him.

2 Symons, pp. 269 and 303.

divine institution, Blake referred to the Bible and read, "But from the beginning it was not so" (Matthew xix. 8).

Blake's letter of July 2nd, 1826, is one of thanks to Linnell for making arrangements for a proposed visit to Hampstead. Blake and his wife hoped to arrive at Mrs. Hurd's (Hope Cottage), where they were to stay, about July 9th; and as Blake had been unwell they hired a cabriolet. Indeed, he was only bones and sinews, "all strings and bobbins like a weaver's loom."

At the end of 1826 **Flaxman,** whose fame as a sculptor had increased by leaps and bounds, **was sinking fast.** Mrs. Flaxman died in 1820, and he never really recovered from the shock. Crabb Robinson, who was in the habit of spending New Year's Eve with him at 7 Buckingham Street, called on December 6th, and next day heard of his death. "The country has lost," he commented, one of its greatest and best men." The shortness of Flaxman's stature and his hump back were startling when you first met him. Even after his death his hostesses in Italy recalled him as "gobbo" (humpy), but they added, "he was so good, so generous, so anxious to be kind to everybody." Owing to his queer appearance, it "often seemed in his laughter as if he were mocking himself," or so said Robinson, who called on Blake—his **8th Interview**—in order to see how, with his peculiar feelings and opinions, he would receive the intelligence. Blake, who had himself been very ill during the summer, observed with a smile, "I thought I should have gone first. I cannot consider death as anything but a removing from one room to another." Then, falling into a rambling way of talk, he said: "Men are born with a devil and an angel"—that is to say, a body and a soul. Of the Old Testament he seemed to think unfavourably. "Christ," he said, "took much after His mother (the law), and in that respect was one of the worst of men."

When Robinson required an explanation he went on: "There was his turning the money-changers out of the Temple. He had no right to do that." He then declaimed against those who sit in judgment on others, observing, "I have never known a very bad man who had not something very good about him."

CHAPTER XVIII

JANUARY 1ST TO AUGUST 11TH, 1827

ROBINSON'S NINTH AND LAST INTERVIEW; DANTE; DR. THORNTON; DEATH OF MISS HARRIET POOLE

BIBLIOGRAPHY

78. Notes on the Illustrations to Dante.
79. Genesis.
80. Annotations to Dr. Thornton's Pamphlet on the Lord's Prayer.

On February 2nd, 1827, Robinson in company with Götzenberger, a young German artist, called on Blake—it was his **9th and Last Interview**,—who showed them the Dante designs; and Robinson—a good German scholar—acted as interpreter. Götzenberger, on returning to Germany, said: "I saw in England many men of talent, but only three of genius—Coleridge, Flaxman and Blake, and of these Blake was the greatest."

Early in 1827 Linnell very kindly offered to Blake his town house in Cirencester Place, rent free. Blake was grateful, and at first decided to accept, but when he had given the matter more careful consideration he wrote as follows to Linnell (February, 1827): "I am still feeble and tottering, though all the symptoms of my complaint seem almost gone. . . . I have thought and thought of the removal. I cannot get my mind out of a state of terrible fear at such a step. The more I think, the more I feel terror at what I wished at first. . . I could tell you of visions and dreams upon the subject. I have asked and entreated Divine help, but fear continues upon me, and I must relinquish the step that I had wished to take."

Of the 102 **Dante Designs,**[1] Blake lived to finish only a few, and to engrave only seven. Three of the original pictures

1 See Rus. 115—118.

are accompanied by notes such as we should expect from Blake's previous writings. Thus, in regard to No. 7, "A Map of the Classical Conception of the Universe," he says: "Everything in Dante's *Commedia* shows that for tyrannical purposes he has made this world the foundation of all, and the Goddess Nature mistress. Swedenborg does the same. This is a most damnable falsehood of Satan and his Antichrist." Among the remarks on 101 are: "It seems as if Dante's supreme Good was something superior to the Father of Jesus; for if he gives his rain to the Evil and the Good, and his sun to the just and the unjust, he could never have built Dante's Hell, nor the Hell in the Bible, neither in the way our parsons explain it. It must have been originally formed by the devil himself."

Thus he stood up to Dante as he had stood up to Virgil, Bacon, Locke, Newton, Sir Joshua and the other impossibles. Blake, indeed, was never quite at home in Dante's sulphureous regions, unrelieved by watergall or fountain (though in Paradise with its perfection he was even more uneasy), the reason being the almost insuperable difficulty of converting either the Inferno or the Purgatario into an annexe of his mythological scheme. With the *Job* it was different. He loved Job who, moreover, was most obligingly amenable to his pencil; but he detested Dante with his crouching devils, just as he detested Virgil's sycophancy[1] and Newton's somnolence;[2] and no man can be at his very best when he is out of sympathy with the subject upon which he is engaged. Yet in spite of all, the Dante series includes amazing work.

These pictures remained with the Linnell family till 1918, when the collection was acquired by a combination of public galleries, including the British Museum, for £7,665; and in 1922 the whole series was reproduced in collotype, one of the plates being in colour.[3]

As if the Job and Dante tasks were not sufficient, Blake also entertained the staggering idea of copying out the whole of the Bible and illustrating it in accordance with his own theories.

1 See Vol. 2, p. 75, line 3. 2 See Vol. 1, p. 30, line 7.

3 Published by the National Art Collections' Fund, Hertford House, Manchester Square. 250 sets were printed, the price being £10 10s.

In other words, he attempted to carry out his old project of making a **Bible of Hell.** If he had lived long enough to finish only a tenth of the task, what a marvellous work it would have been! Indeed, what would one not have given for the **Genesis** alone! But his days were drawing to a close, and he lived to finish only eight pages.[1] The idea of a Bible of Hell (that is, the Bible of the Imaginative Man as opposed to a Bible to suit the Reasoning Powers) had, as we have seen, as early as the period of *The Marriage of Heaven and Hell* occupied his thoughts. On the back of a loose drawing of a "Naked Man touching a Ram" he had written "*The Bible of Hell in Nocturnal Visions Collected. Vol. 1. Lambeth*, and this work *Genesis* is, apparently, an attempt to carry out his old project, though, of course, his ideas had undergone change since the early date.

Blake uses the Authorised Version but adds his own chapter headings. His attitude to the doctrine of the Trinity had by this time become practically the orthodox one. In his early books he had identified the second and third Persons, and had regarded God the Father as the Creator of Evil—hardly distinguishable from Urizen. In *Jerusalem* and *Job* the orthodox view of the Father is accepted. In the *Genesis* fragment he interprets "the Elohim" as the Trinity, and depicts the three Persons working side by side—the Father as an aged Man, the Son as a young Man, and the Holy Ghost as a beardless Youth. The most original feature, however, is the story of Cain, which is such as we might expect from the author of *The Ghost of Abel*—the mark which God set on Cain being interpreted as the Kiss of the Forgiveness of Sins.[2] In everything Blake did there was Purpose.

On March 14th, 1827, Blake wrote to **Miss Denman,** Mrs. Flaxman's sister, a letter in reply to her request for proofs of his illustrations to Hesiod. The letter[3] (and, not having previously

1 This work (now in the H. E. Huntington Library) must not be confused with *Genesis the Seven Days of the Created World*, a MS. in Blake's handwriting, but *not* by him, which Mr. Buxton Forman possessed (Symons, p. 140). See *Times Literary Supplement*, March 23rd, 1922. Neither has it any connection with *The Vision of Genesis*, mentioned by Crabb Robinson and referred to on page 108.

2 See Damon, p. 220, and cf. *Jerusalem* 31 33—35.

3 For this I am indebted to Mr. W. T. Spencer.

been published, it comes like a voice from the tomb) is directed to Buckingham Street, Fitzroy Square, and runs:

"Mr. Blake's respectful Compliments to Miss Denman—has found 15 Proofs of The Hesiod. As they are duplicates to others which he has they are intirely at Miss Denman's Service if she will accept of them. What Proofs he has remaining are all printed on both sides of the Paper & are unfit for to make up a Set especially as many of the backs of the paper have on them impressions from other Plates for Booksellers which he was employed about at the same time.

Wednesday Morn^g^
3 Fountain Court, Strand."

Writing to Cumberland on April 12th, Blake says: "I have been very near the gates of death, and have returned very weak and an old man, feeble and tottering, but not in the Spirit and life, not in the Real Man, the Imagination, which liveth for ever. In that I am stronger and stronger as this foolish body decays. I thank you for the pains you have taken with poor Job. I know too well that the great majority of Englishmen are fond of the indefinite. . . . You are desirous I know to dispose of some of my works. . . . I am obliged to you. . . . But having none remaining of all that I had printed I cannot print more except at a great loss. For at the time I printed those things I had a whole house to range in [13 Hercules Buildings, Lambeth]. Now I am shut up in a corner, therefore I am forced to ask a price for them that I scarce expect to get from a stranger.[1] . . . The last work is a poem called *Jerusalem*. . . . One[2] I have finished. It contains 100 plates, but it is not likely that I shall get a customer for it."

He then refers to a Visiting Card which he was doing for Cumberland, and he concludes: "Flaxman is gone, and we must all soon follow, every one to his own Eternal House, leaving the delusive Goddess Nature and her laws, to get into Freedom from all

1 The sentences, "For at the time . . . a stranger" are in the letter as given in *The Real Blake* (Ellis), p. 433. They are not in Russell or Keynes.

2 Now it belongs to General Archibald Stirling.

Law of the Members, into The Mind, in which every one is King and Priest in his own house."

In a letter to Linnell, April 25th, 1827, speaking of his water-colour on a panel, "Ugolino with his Sons and Grandsons in Prison," Blake says he never supposed he should sell it; adding, "I am too much attached to Dante to think much of anything else. I have proved the Six Plates and reduced the Fighting Devils[1] ready for the copper."

The last letter of Blake's that has been preserved (July 3rd, 1827) is an acknowledgment of ten pounds sent by Linnell.

This year **Dr. R. J. Thornton,** who had employed Blake to do the Virgil engravings and had fraternised with him at Collins's Farm, published a quarto pamphlet (stitched in blue paper) entitled **"The Lord's Prayer.** Newly Translated from the original Greek, with Critical and Explanatory Notes." Blake covered the margins of his copy[2] with comments in ink and pencil.

After giving his own version of the Lord's Prayer, which embraces part of the teaching that has already been set down in these pages, he offers what he calls Dr. Thornton's Tory Translation; that is, he gives what Dr. Thornton *thought* but was not bold enough to say outright. For example: "Lead us not to read our Bible, but let our Bible be Virgil and Shakespeare." It is the Imaginative Man trouncing the matter-of-fact scientist. To Dr. Thornton's intimation that the Bible is difficult to understand, Blake adds: "The beauty of the Bible is that the most ignorant and simple minds understand it best." He charges Dr. Thornton with holding that the real God is the Goddess Nature, and that God creates nothing but what can be touched, weighed, taxed and measured; and in one of his notes he refers scornfully to Dr. Thornton's "Female God." In short, he was still thinking of that all-powerful Vala (Nature) with the triple crown whom he had portrayed on Plate 53 of the *Jerusalem*. Among the last deliverances, then, in Blake's hand, which we possess, are the sarcastic words, "A Female God!"[3]

1 One of the seven Dante engravings. 2 Now in the H. E. Huntington Library.

3 As we see from *Jerusalem* 34 40 he meant by this "the female will," of which he says elsewhere there is no such thing in Eternity. See "A Vision of the Last Judgment." K. iii. 157.

The materialistic Dr. Thornton might write, "Dim, at the best, are the conceptions we have of a Supreme Being, who, as it were, keeps the human race in suspense, neither discovering nor hiding Himself"; but it was no Female God, no abstraction, no dim Form showing through a mist that was seen by him who had written:

> "God appears and God is light
> To those poor souls who dwell in night;
> But does a Human Form display
> To those who dwell in Realms of Day."

Blake's position, in a nutshell, is that it is for spiritual benefits chiefly that we should thank God.

While Blake was annotating Dr. Thornton and taking exception to his Female God, **Miss Harriet [Henrietta] Poole** (and Hayley, in Blake's opinion, had almost deified her) lay dying at her "peerless villa" in Mid Lavant. She was buried on May 26th in the church there, being described in the register as "Mrs. Henrietta Poole," though, of course, she was unmarried. Her age was 80. In the deeds of Miss Riadore, who now resides in Miss Poole's house, is the mention under date October 29th, 1830, of "one Henrietta Poole" "and of the tenement erected by her," and "the chaise-house and stable erected by the said Henrietta Poole."

It was apparently in these last days that Blake began his illustrations to **The Book of Enoch,** but he lived to finish only five sketches in pencil.[1] He also occupied himself at the time in putting some finishing touches to his large fresco (7 feet by 5 feet) of the Last Judgment,[2] which usually hung in his front room. He darkened it to please a fellow lodger, a Frenchwoman, and, in his own opinion, spoilt it.

An unknown writer who called on Blake about this time has left some account of his visit. Of the dying man of genius he says: "Pent with his affectionate wife, in a close back room, his bed in one corner, his meagre dinner in another, a ricketty table holding

1 See Penc. D. 80. 2 See Vol. 2, p. 27.

his copper plates in progress, his colours, books (among which his Bible, a Sessi Velutello's Dante and Cary's translation, were at the top), his large drawings, sketches and MSS.; his ankles frightfully swelled, his chest disordered, old age striding on; even yet was his eye undimmed, the fire of his imagination unquenched, and the preternatural, never-resting activity of his mind unflagging. He had not merely a calmly resigned, but a cheerful and mirthful countenance."[1]

1 *The Literary Gazette*, August 18th, 1827. Symons, p. 345.

CHAPTER XIX

AUGUST 12TH, 1827

LAST HOURS

In August he gradually grew worse. He had "shivering fits," an "abominable ague or whatever it is," and jaundice which resulted from the gall stones. One day he turned to his wife and said, "I have no grief but in leaving you, Kate. We have lived happy, we have lived long, we have been ever together, but we shall be divided soon. Why should I fear death? Nor do I fear it. I have endeavoured to live as Christ commanded, and have sought to worship God truly in my own home, when I was not seen of men." On another occasion he said, "Kate, I am a changing man. I always arose and wrote down my thought, whether it rained, snowed or shone, and you sat beside me; this can be no longer."

Throughout his illness he was very patient, and he spent part of his time, when bolstered up in bed, in colouring a print of **The Ancient of Days** striking the first circle of the Earth, which was being done for Tatham, the price being three and a half guineas. It is now in the Whitworth Institute, Manchester. "Wait," we seem to hear him say, "and I will show you something!" and a magnificent "something" it was—in red, deep blue, black, yellow and gold, far surpassing the design of the same subject that appears in *Europe*. After he had worked upon it, he exclaimed: "There, I have done all I can! It is the best I have ever finished. I cannot mend it. I hope Mr. Tatham will like it." Then throwing it down, he said, "Kate, stay as you are. You have been an angel to me. I will draw you." She sat near his bed, and he made a spirited likeness of her. He then threw that down too, and began singing Hallelujahs to God and songs of joy and triumph. Then, looking affectionately at his wife, he said: "My beloved, they are not mine; no, they are not mine"—meaning that in making his

sketches he was only the instrument of Omnipotence. He sang loudly, with true ecstatic feeling, and seemed so happy that he had finished his course; that he had run his race, and that he was shortly to arrive at the goal, to receive the prize of his high and eternal calling. He was the gladdest man on earth.

Someone present asked him a few questions concerning his wife's means of living after his decease. He answered them, and mentioned Tatham as a likely person to become the manager of her affairs. Then, addressing his wife, he said: "My beloved, I am going to that country which I have all my life wished to see. I am happy, hoping for salvation through Jesus Christ; but we shall not be parted. I shall always be about you to take care of you."

On being asked where he would be buried he answered, "As far as my own feelings are concerned, you may bury me where you please; but as my father, mother, aunt and brother were buried in Bunhill Row,[1] perhaps it would be better to be there. As to service, I wish for that of the Church of England."

Again he sang holy songs.

By his bedside sat his wife, George Richmond and a humble woman, a neighbour, who had been called in to help.

It was the 12th of August. At about six in the evening his countenance became fair, his eyes brightened, and he burst out singing of the things he saw in heaven. A brief silence ensued, and then he quietly passed from life into Life. He had discharged his last bolt at the Covering Cherub—"the Anti-Christ Accursed covered with precious stones."[2] The Golden Age had returned.

The poor woman who was assisting Mrs. Blake said—though no human being, probably, could have understood less the dying man's spiritual exaltation: "I have been at the death, not of a man, but of a blessed angel." George Richmond closed his friend's eyes, and kissed him.[3]

Blake was buried at **Bunhill Fields** on Friday, August 17th, at 12 in the morning. The funeral was of the kind usual among folk of the middle class. Besides the hearse there was one coach,

1 Now Bunhill Fields.

2 *Jerusalem* 89 10.

3 *Anne Gilchrist*, p. 258.

in which were seated the three artists, Richmond, Calvert and Tatham (who is described as a sculptor and miniature painter); and the burial fees amounted to the usual twenty-five shillings Everything was simple, respectful and appropriate.[1] No nodding plumes and the rest of the trumpery which in those days characterised the funeral of the undistinguished. From Fountain Court they bore him (probably through the Strand, Fleet Street and past St. Paul's, where he is now memorialled) to his last home. And so he was laid among many great ones—within a stone's throw of Isaac Watts, Joseph Hart, John Bunyan, and (to quote the burial register) "Mr. Dubow, Cripplegate."[2] Nature revels in incongruity; but for once she abstained from indulging her bent. In this retreat do *not* lie Bacon, Newton and Locke, so the author of *Jerusalem* sleeps peacefully in his chosen plot. Bunhill Fields is a quiet haven amid the roar of London, and in summer it is very pleasant, if solemn, when the varied green of its leafy trees is shot with sunshine, and its border flowers flame—reminding us that this is not only the Graveyard but also the Garden of Imagination. Familiar shades still haunt it—two in particular, a burdened Pilgrim and a marooned adventurer clothed in goat-skins; and there all day strikes silently on a ghostly anvil the hammer of Los the Eternal Blacksmith. There we may hear the Imperial Anthem, "*Our* God [not O God], our Help in ages past," or the outburst, "Bring me my Bow of Burning Gold!"

There is no need to sum up Blake's character or to make an estimate of his position as an artist and a poet. It has been done a hundred times. He did it himself, for he had no use for humility, which to him was the timidity of the despicable Slave-man. He wrote and painted for posterity. As an author he often used hyperbole, but then sober and literal statements do not move the soul—and to move the soul, to present before us the visions that swept through the world within him, that was his intention.

After Blake's death John Linnell took Mrs. Blake to his home in Cirencester Place. Seymour Kirkup tells us that a little

1 The absurd statement has been made that he was "buried in a pauper's grave." The funeral was furnished by a well-known firm, Palmer and Son, 175 Piccadilly.

2 Daniel Defoe.

later the Princess Sophia sent her £100; but adds that she returned the money "with all due thanks, not liking to take or keep what (as it seemed to her) she could dispense with, while many to whom no chance or choice was given might have been kept alive by the gift."

On 8th January, 1829, Crabb Robinson and Barron Field, the distinguished barrister, called at Cirencester Place and found Mrs. Blake more affected than they had anticipated. She spoke of her husband's last hours. A few of his works were her property, including the print of Chaucer's Pilgrims; and Field bought a proof and Robinson two proofs at 2½ guineas each—one for himself and the other as a gift to Charles Lamb. It was also arranged that Mrs. Blake should send him some other engravings. Lord Egremont purchased for 80 guineas "The Characters in the Faerie Queen."

After remaining at Linnell's house nine months she took charge of the chambers of Mr. Frederick Tatham, and later she removed into "humble lodgings" at No. 17 Upper Charlotte Street, Fitzroy Square.

"She saw her husband frequently after his decease; he used to come and sit with her two or three hours every day. He took his chair and talked to her . . . and he advised as to the best mode of selling his engravings." She "would acquiesce in nothing until she had had an opportunity of consulting him."[1]

She continued to sketch and paint, and two of her drawings have been preserved: a water-colour, "A Face in the Fire," inscribed by Tatham, "A drawing made by Mrs. Blake, taken from something she saw in the fire during her residence with me" and a tempera on canvas, inscribed "Agnes" (illustrative of M. G. Lewis's novel, *The Monk*), which she presented to Mrs. Butts.

During her last years appeared the early volumes of Cunningham's *Lives of British Painters* (1829—1833), which were reviewed in *Frazer's Magazine*, March, 1830 (pp. 217—235), by Thomas Carlyle. "By all the world," says **Carlyle,** "Blake was regarded as

1 *Monthly Magazine*, March, 1833.

a madman; this is the fate of those who differ in thought, word or action from the every day sillinesses of visible life. . . The whiteness of his soul was as immaculate as new fallen snow upon mountain tops." Carlyle possessed Blake's *Job*, which he warmly praised. He said, "It showed the author had had real sight in his own mind of what he painted."[1]

In the autumn of 1831 Mrs. Blake's health began to fail, and on the 18th of October it was seen that her end was near. After bidding good-bye to Miss Blake, she repeated texts of Scripture and "called continually to her William, as if he were only in the next room, saying that she was coming to him, and would not be long now." She died that day in Mrs. Tatham's arms.

She was buried in Bunhill Fields "with the same funeral decorations as her husband, which was her desire", being "followed to the grave by two whom she dearly loved, nay almost idolized" —presumably Frederick Tatham and his wife. "Four other friends —Mr. Bird, painter, Mr. Denham, sculptor, and Mr. and Mrs. Richmond—followed with them."

After her death the whole stock of Blake's drawings, engravings, etc., which still remained unsold, a number of copper plates, and a considerable quantity of manuscripts, came into the hands of **Frederick Tatham,** who burnt the manuscrips (possibly without reading them) in compliance with the request of certain members of the Irvingite Church of which he had become "an Angel." Little could Blake have thought when he was printing in *The Marriage of Heaven and Hell*—his diatribe against angels—that by an angel his own manuscripts would be destroyed. It was for this then that Tatham had survived Thornton's treatment[2]—another instance of Nature's irony. Nor did Tatham make any great amends by writing a brief and inaccurate "Life of Blake," a work which is bound up with the coloured copy of *Jerusalem*.

And here is another extraordinary coincidence. Crabb Robinson, in a letter to Dorothy Wordsworth, February 20th, 1826, had written: "I have above mentioned Blake. Were the *Memorials*

1 *Anne Gilchrist*, p. 59.

2 See page 72.

[Wordsworth's] at my hand, I should quote a fine passage in the Sonnet on the Cologne Cathedral as applicable to the contemplation of this singular being." The passage runs:

> "Oh for the help of Angels to complete
> This Temple—Angels governed by a plan
> Thus far pursued (how gloriously!) by man."

Could the Irony of Fate go further!

The MSS. destroyed by Tatham must have been both numerous and important. We have Blake's own declaration in respect to their value, and Robinson tells us that his MSS. were "immense in quantity." It is on record that Tatham, who continued to paint miniatures and had by 1860 lost his customers owing to the invention of photography, called one day on Dr. Richard Garnett and sought to convey "that Blake's MSS. and other items had been sold not burnt."

"Tommy" Butts left some of Blake's pictures to his son Captain Butts, and others to his daughter, Mrs. Piggott, who stored them in a loft infested by rats—for safety!

In the **Monthly Magazine, March, 1833,** appeared an article, several times quoted in these pages, "Blake the Vision Seer and Martin the York Minster Incendiary," written by someone (perhaps R. C. Smith) who knew Blake intimately. After recording interesting reminiscences of Blake, the writer describes a visit to Bedlam and an interview with Martin. In July the same year appeared in the *Revue Britannique* an article founded on the contribution to the *Monthly Magazine*, several passages being translated literally. The French writer not only described Blake incorrectly, calling him, for example, a "tall, thin man" (Martin was tall and thin), but also put him in Bedlam in mistake for Martin.[1] All the same, Blake was really a little mad, as are most poets, and all persons who are not poets.

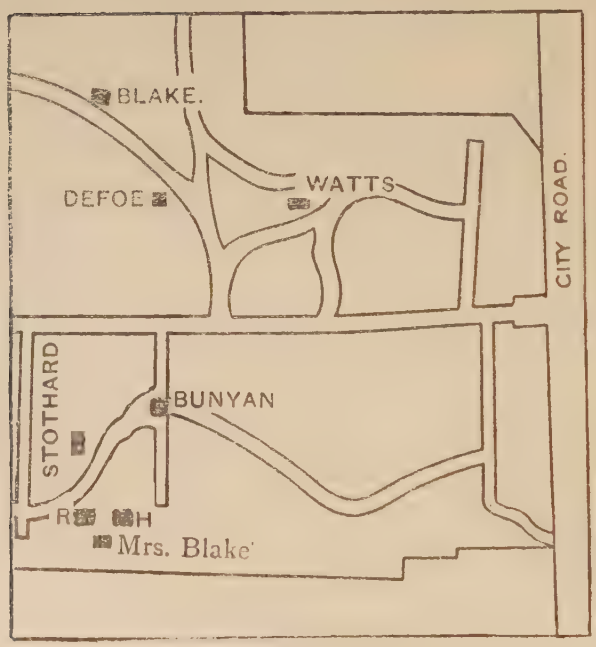
For a hundred years Blake lay uncommemorated, and even the situation of his grave was unknown until the appearance of an article in the *19th Century* for July, 1911, by the late Mr. Herbert

1 See *Times Literary Supplement*, December 15th, 1927. Letter by Miss Mona Wilson, who gives the whole of the article in her *Life of Wm. Blake*, p. 336.

Jenkins; but on August 12th, 1927, the centenary of Blake's Death, **The Blake Society,** which was founded by the author of this work, placed a **Memorial Stone**[1] to mark the spot where he lies in Bunhill Fields; and an address was given in the presence of an enormous gathering that had flocked thither to do homage to the memory of the famous poet-painter.

The words on the stone are:

NEAR BY LIE THE REMAINS OF
THE POET-PAINTER
WILLIAM BLAKE
1757—1827
AND OF HIS WIFE
CATHERINE SOPHIA
1762—1831



PART OF BUNHILL FIELDS.

Blake's Grave is 77 East and West, and between 32 and 33 North and South. Mrs. Blake's Grave is 7 East and West, and between 31 and 32 North and South. Blake is buried under the path. R is the Richard Cromwell Tomb, H the Henry Cromwell Tomb. There is no memorial on the spot to Mrs. Blake, but the tombstone of James Hiley is close to her grave.

1 Designed by Mr. P. H. Hood. The work was executed by Mr. R. Cattell.

A path now crosses the exact spot where Blake lies, but anyone standing on this path immediately in front of the stone will be standing over Blake's remains. Mrs. Blake lies about seventy graves away, near the tombs of the Cromwells. A memorial to Blake, executed by Mr. Henry Poole, R.A., has been placed in the crypt of St. Paul's Cathedral.

In respect to the personages of this book who survived Blake, **Sir Thomas Lawrence**—to the end lordly, cold and artificial—died, and single, too, notwithstanding his tender looks and perfumed billets, in 1830, at the comparatively early age of 61. He began life in poverty. He made large sums. He died poorer than when he started, for he was heavily in debt. He did not gamble, he did not bet. Some said it was the Jews. Jews or no Jews, William Blake, who sometimes had to live on ten shillings a week, died in affluence compared with the famous and flattered Sir Thomas Lawrence. His biographers recalled the perfection of his manners. He said and did everything with a grace; and oh, could he not draw lovely women! His portrait of Lady Palmerston, to name only one, is unforgettable.

Stothard died early in 1834, at the age of 79, and was borne to a grave in Bunhill Fields, not so very far from Blake's. **Prince Hoare,** that unsubstantial wisp of a man, who cried when he was laughing and laughed when he was crying, died late in the same year. Among the last written words of **Godwin** (in 1836) were: "I am now in my seventy-ninth year, and am not likely to alter in a matter [his creed] of so much moment. If I am in error, I am in the hands of God, and I humbly trust that He will see the integrity and honesty of my enquiries."

Dr. Thornton died on January 21st, 1837, at the age of 69. To the last he was a lover of gardens—a quiet man. Nothing, indeed, had ever ruffled him—snails, earwigs and Blake's woodcuts excepted; and one recalls his happy, thoughtful face—chin in hand. What became of **the Chetwynds** we are not informed. In the letters of William Meyer we get peeps of "Mrs. Chetwynd and her amiable daughters" till November 30th, 1807, when they were still living at Ham; and then we lose sight of them.

Charles Aders fell latterly into misfortune, and, sad to say, had to sell his collections and to give up that wonderful house in Fitzroy Square where so many brilliant men of letters and artists had been entertained. "Poor Mrs. Aders," wrote Crabb Robinson, June 3rd, 1842, "is sunk into poverty." At 72 New Bond Street she tried to support herself by the products of her pencil; and the friends of her prosperity did their best to put work into her hands.

Varley, diverting to the end (and needy, of course), spent his declining years in endeavouring to perfect an absurd carriage with eight wheels. In his last illness his astrological books lay on his bed. To his son Albert he said, "I shall not get better, my boy; all the aspects are too strong against me." He died on Nov. 17th, 1842, and his second wife, daughter of Wilson Lowry, survived him.

Henry Walter died in 1849, **F. O. Finch** in 1862. **Crabb Robinson,** that indefatigable talker, diarist and mighty sleeper before the Lord, retired in 1828 on £500 a year, and continued to cultivate the acquaintance of distinguished men of letters and to browse among his books. His character had been strengthened by all he met, and especially by Johnson the bookseller, who, he used to say, "was a wise man, and his remarks on the evil of indulging in melancholy forebodings were applicable to a habit of my own. He described them as the effect of dreamy indolence, and as liable to increase from the unhealthy state into which they bring the mind." Robinson's Christmases were usually spent at Rydal Mount. Indeed, Quillinan, Wordsworth's son-in-law, used to say, "No Crabb, no Christmas!" When "old as the hills" (really he was only 90) he spoke in public long and vigorously. He died on February 5th, 1867, and he lies in Highgate Cemetery. **Frederick Tatham** (whom Heaven forgive!) died in 1878.

Samuel Palmer, who had in 1837 eloped with and married Hannah Linnell, kept on etching, painting and flooding his landscapes with sunshine till 1881. He had always been fanciful, wild, and "lacking in common sense"; but what did that matter, seeing the light that was in him and the loveliness in paint that he left behind! He is remembered as a pursy little man with a snuff-box, a churchwarden, and a pair of spectacles which he had worn for

70 years. He is buried at Reigate. **Calvert** had by 1883 made the last of his indistinct nymphs and twilight dryads. **Richmond,** who in 1831 had eloped with Frederick Tatham's sister Julia (everybody eloped with somebody or other in those days) made his mark as an artist, and died in 1896.

As for Blake himself, Fountain Court has been altered beyond recognition, but his aura still haunts the mouth of that narrow but classic thoroughfare; though some aver that it also persists in Hercules Road (where a row of ugly modern tenements occupies the site of the picturesque Hercules Buildings); in Broad Street; Poland Street; South Molton Street; on the brow of Hampstead Hill, and on Felpham sands. The fame of Blake has increased incredibly during the last twenty-five years. As an artist he is valued by every man of insight. His pictures are the talk of the world. As a lyrist he is to England what Burns is to Scotland. Who has not been awed by his "Tyger"! Where flames not his "Sunflower"! The Jerusalem song is on the lips of every man. The whole nation has taken him to its heart of hearts.

THE END.

APPENDIX 1

DECORATIONS IN BLAKE'S WORKS

WITH OTHER PARTICULARS

1. POETICAL SKETCHES. 1783.

Copies known, 15. No. of leaves, 38 demi-8vo. See Vol. 1, p. 12. For text: K. i. 1. No illustrations.

2. AN ISLAND IN THE MOON. c. 1784.

MS. in Fitzwilliam Museum, Cambridge. No. of leaves, 16 foolscap. See Vol. 1, p. 18. For text: K. i. 59. No illustrations.

3. THERE IS NO NATURAL RELIGION. 1ST SERIES. c. 1789.

No. of Sets known, 9. No. of Plates, 10. See Vol. 1, p. 35; B. 84; D. 267. Text: K. i. 130. See Mr. Muir's facsimile, and EY. iii. where the plates are mixed with those of 2nd Series.

4. THERE IS NO NATURAL RELIGION. 2ND SERIES. c. 1789.

No. of Sets known, 9. No. of Plates, 10. See Vol 1, p. 35; B. 84; D. 267. Text: K. i. 130.

5. ALL RELIGIONS ARE ONE. c. 1789.

Only one Set known (H. E. Huntington Library). No. of Plates, 10. See Vol. 1, p. 35; B. 86; D. 267. Text: K. i. 131. Rep. in K.'s Bib. 14, 15.

6. TIRIEL. c. 1789.

MS. on eight 4to leaves (Brit. Mus.). No. of Plates, 12. All lost except Nos. 4 and 6. See Vol. 1, p. 30; R.'s G. 479; D. 309. Text: K. i. 133.

1. Tiriel supports swooning Myratana and addresses his sons (i. 19).
2. Har and Heva.

3. Mnetha in richly-patterned dress with Har and Heva.
4. Har and Heva bathing. Rep. in this Work, pl. 8.
5. Har asleep, Heva, Mnetha.
6. Har blessing Tiriel (ii. 35). Rep. in this Work, pl. 8.
7. Tiriel on Ijim's shoulders. His daughters kneeling (iv. 39).
8. Tiriel cursing his sons and daughters (v. 15).
9. Death of Tiriel's sons (v. 29).
10. Tiriel and Hela (vi. 40).
11. Har and Hela watching Tiriel.
12. Death of Tiriel in a Vineyard (viii. 42).

Separate drawings:

Tiriel on Ijim's shoulders. (V. and A.) Rep. in this Work, pl. 9.
Drawings in Burnley Art Gallery. Rep. in this Work, pls. 6 and 7.

7. SONGS OF INNOCENCE. 1789.

Copies known, 22 of separate *Songs of Innocence*. No. of Plates, 31. Some copies have fewer. See Vol. 1, p. 33; B. 88; D. 271. Text: K. i. 149.

The copies vary in number and arrangement of the Plates. Rep. in colour by Benn.

8. THE BOOK OF THEL. 1789.

Copies known, 13. No. of Plates, 8. See Vol. 1, pp. 25, 36; D. 313. Text: K. i. 171.

1. Tiny figures.
2. Thel and Lily (i.).
4. Thel and Worm. Human form of a cloud (ii.).
5. Matron Clay.
6. Children and Serpent.

There are also: 1. Col. print in Brit. Mus., similar to No. 4. Rep. in B. 47 Col.

2. Pencil drawing of No. 5. See R.'s G. 495.
British Museum copy, reproduced in colour by Gollancz, 1928.

9. THE MARRIAGE OF HEAVEN AND HELL. 1790.

Copies known, 8; all coloured except one. No. of Plates, 27, including the 3 of "A Song of Liberty." All reproduced in E Y. See Vol. 1, p.38; D. 327. Text: K. i. 181.

1. *Title Page.* The Marriage.
2. Youth hands down grapes.
3. *Above*—Enitharmon. Inspiration in Hell. *Below*—She gives birth to Orc.
4. Los and Enitharmon with Orc. [Cf. col. print, Good and Evil Angels, in which Los is represented as blind. See K. ii. 57: "His fiery eyelids faded."]
5. Orc and Horse falling.
10. Devil dictating his Proverbs.
11. Thel-like picture. Rising sun, nude girl with baby.
14. Imagination trying to revive Materialism. Woman hovering over corpse.
15. Eagle (Imagination) slaying Serpent (Reason).
16. Five Senses (giants).
20. Leviathan.
21. Man seated on his own skeleton. Rising from Death to Life. Cf. *America*, pl. 8. and figure above Death's Door (Blair's *Grave*). In the MacGeorge copy two pyramids are introduced.
24. Nebuchadnezzar-Urizen. Those not spiritually illuminated are "dishumanized men." *Vala* vi. (K. ii. 66, li. 30).

In British Museum is a pencil sketch of No. 16. Rep. in Penc. D. 7.
The Fitzwilliam copy is reproduced in colour by Dent.

10. ROSSETTI MS.

No. of leaves, 58 + 1 smaller. Preserved in W. A. White Library. See Vol. 1, p. 54 et seq.; E Y. ii. 361; M W. 322. Text: K. Vols. 1, 2 and 3.

This MS. contains many sketches, some rough. The principal are:

4. Blake in bed, wife on edge of bed. Rep. in M W. 16, E Y. iii.
13. Lily of Havilah. Water-colour. Rep. in M W. 36.
16. Demons (? Cromek) devouring body (? Blake). Rep. in Penc. D. 12.
36. Daphne. Rep. in E Y. iii.
44. Nebuchadnezzar. Rep. in Penc. D. 13.
54. Sketch for *Jeru.*, pl. 84, and for Elohim creating Adam. Rep. in Penc, D. 14.

65. Sketch for the Angel, *Songs of Experience*. Rep. in Penc. D. 15.
67. Profile of Blake. Rep. in K.'s Bib. 31, G. i. 374.
82. Mrs. Blake's head. Rep. in G. i. 374.
91. Sketch for Fire *(Gates of Paradise)*. Rep. in E Y iii.
97. Thief with dagger, similar to *Europe* Preludium.
102. Adam and Eve. Rep. in Penc. D. 16.
104. The Trinity. Rep. in Penc. D. 17.
112. Sketch for "Satan exulting over Adam." Rep. in Penc. D. 18.

11. VISIONS OF THE DAUGHTERS OF ALBION. 1793.

Copies known, 14. Dates, 1807 and 1815. No. of Plates, 11. All rep. in E Y. See Vol. 1, p. 58; D. 332. Text: K. i. 254.

1. *Frontispiece.* Oothoon and Bromion back to back in cave.
2. *Title page.* Small figures. "The eye sees more than the heart knows" [i.e., There is much in life which we cannot understand].
3. *Argument.* Oothoon plucking Leutha's flower. Rep. in this Work, pl. 13.
4. Oothoon and Bromion shot at by archers.
5. Theotormon prostrate.
6. His eagle rending Oothoon.
7. Oothoon in green black flame. Theotormon weeping. Rep. in B. 49 Col.
8. Oothoon prostrate.
9. Theotormon scourging Oothoon (with bitter words).
10. The Daughters of Albion.
11. Oothoon in flaming cloud. The "Daughters" weeping below.

The following designs also relate to *The Visions of the Daughters of Albion:*

1. Oothoon and Bromion back to back (Millbank). Rep. in this work, pl. 14.
2. Coloured print of *Argument* (British Museum). Rep. in B. 48 Col. On another copy Mr. Muir saw in Blake's handwriting, "Birth of a Daisy."
3. Design similar to No. 7. Colour print without text. (British Museum.) Rep. in B. 49 Col.
4. Design for Plate 7 (Millbank).
5. Wait, Sisters. See Vol. 2, p. 18. Rep. in this Work, pl. 62.

12. AMERICA. 1793.

Copies known, 14, five being coloured. No. of Plates, 18 (all rep. in E Y.) + 3 cancelled. See Vol. 1, p. 64; D. 339. Text: K. i. 262.

1. *Frontispiece.* Urizen in breach of wall. Women and children in misery.
2. *Title page.* Tempest of Materialism.
3. *Preludium.* The chaining of Orc. Upper part rep. in this Work, pl. 13. In lower part he is seen again, huddled under the earth. While there he is visited by Vala (K. ii. 93).
4. Orc bursting from the earth (K. ii. 94).
5. *A Prophecy.* Los, Enitharmon and Orc fleeing.
6. Dragon (Albion's prince) belches meteors at America.
7. Luvah with scales. Cherub with flaming sword leaves his guard at the Tree of Life. Man casts his spectre into the Lake. See *Jerusalem*, pl. 41.
8. Man seated on his own skeleton. Owing to Revolution he has risen from Death into Life. See *Jerusalem*, pl. 95.
9. Har and Heva asleep. (Poetry and Painting inactive during Revolution). See K. i. 340. Rep. in B. 51.
10. Urizen-Jehovah.
11. The new-born America. "Humanity is become a weeping infant," *Jeru.* 81 11.
12. Orc in flames of Revolution.
13. Imagination controlling Reason. *Above*—Man controlling Female Swan. Rep. in B. 52. *Below*—Children controlling Serpent. Rep. in this Work, pl. 12.
14. Death's Door. Urizen goes to his grave.
15. Devastation wrought by War.
16. Rahab with Serpent and Young America. Rep. in this Work, pl. 15.
18. Rahab under Tree of Mystery. Rep. in this Work, pl. 15.

The following designs also relate to *America:*

1. Uncoloured impression of Frontispiece. Rep. in. B. 50.
2. Chaining of Orc. Similar to 3, but with Dome of Cathedral in distance. Relief etching. B. 120; Rus. 93.
3. Chaining of Orc. Enitharmon absent. R.'s G. 416.
4. Rejected plate for 18.
5. Let him look up into the heavens and laugh (MacGeorge). Rus. 89.
6. Dream of Thiralatha (British Museum). Rep. in B. 53 Col.

13. FOR CHILDREN THE GATES OF PARADISE. 1793.

Re-issued as For the Sexes The Gates of Paradise. c. 1819.

Copies known, 1793 edition, 4; 1819 edition, 6 (one imperfect). No. of Plates: i. In 1793, Title page + 17 emblems. ii. In 1819, New Title page and 3 new Plates = 21 in all. See Vol. 1, p. 67; Vol. ii., p. 67; D. 83. Text: K. i. 277; K. iii. 338.

All the Plates in *Everyman Library*, No. 792.

14. SONGS OF EXPERIENCE. 1794.

Copies known, 23 of whole work. No. of Plates, 23 + 4 transferred from *Songs of Innocence*. See Vol. 1, p. 69; B. 62; D. 284. Text: K. i. 278. Rep. in colour by Benn.

15. FIRST BOOK OF URIZEN. 1794.

Copies known, 7. All coloured. No. of Plates, 28. All except Plate 4 in E Y. See Vol. 1, p. 71; D. 354. Text: K. i. 304.

Plate 4 appears in a collection of Blake Scraps bound into a volume called Blakeiana, which once belonged to Mr. Muir, who sold it to Mr. MacGeorge, of Glasgow. Rep. in this Work, pl. 16.

1. *Title page.* Urizen under Tree of Mystery writing in his book. Two title pages in existence:
   - i. MacGeorge copy has the words, "The First Book of Urizen." Rep. in this Work, pl. 16.
   - ii. Copy used by E Y. has the words, "The Book of Urizen.
2. *Preludium.* Enitharmon floating in space with infant Orc. [Lord, teach these souls to fly.] Rep. in B. 55 Col.
3. Urizen fights the Fire (ii. § 5). K. i. 306.
4. He fights the Torrents (ii. § 5). Rep. in this Work, pl. 16.
5. He opens his Book.
6. Luvah, Tharmas and Urizen entwined with serpents of Materialism. (MacGeorge copy).

6A. Similar, but without side figures (British Museum).

First Book of Urizen—*Continued.*

7. Los weeps, knees drawn up (iii. § 9). Baron Dimsdale's copy. Not in Brit. Mus. copy. Rep. in K. i. 310. In some copies tears on the face, and mouth open.

8. Urizen enclosed in "a roof shaggy and wild" (iv. § 5). Rep. in K. i. 308; B. 56 Col.

9. Los kneels, howling (iii. § 12).

10. Urizen as a vast spire crouching (iv.b § 6).

11. Los (nude) trying to lift the rock that pens Urizen. See pl. 8.

12. Urizen, half-clothed anatomy gradually assuming shape. Los with hammer (v. § 1).

13. Urizen completed. Floats upward with hands extended (v. § 2). Rep. in K. i. 312.

14. Urizen (nude) plunging headlong into the void. (In the W. A. White copy a beard is shown.) Rep. in K. i. 306.

15. Ahania.

16. Four Eternals weave "curtains of darkness"—i.e. of Science (v. § 12). At top left hand corner is an eagle.

16A. MacGeorge copy. The Eagle and the Eternal below it are painted out, but they can be dimly seen. When Reason has sway, Genius (the Eagle) is under eclipse.

17. Los in flames.

18. Los leaning over a globe creating Enitharmon (v. § 8).

19. Enitharmon bending back. Los on his knees.

20. Birth of Orc. Nude child descends in flames (vi. § 9). Rep. in B. 57 Col.

21. Jealousy of Los (vii. § 3). Rep. in B. 58 Col.; K. i. 316.

22. Urizen in fetters; knees to chin. One copy is labelled "Corruption." Rep. in K. i. 320.

23. He carries the sun and meets a lion (viii. § 1).

24. Birth of his Sons.

    i. MacGeorge copy. 4 seen. Rep. in this Work, pl. 17.

    ii. British Museum copy. 2 seen. Rep. in this Work, pl. 17.

    iii. British Museum Small Book of Designs. Utha only. Rep. in B. 59 Col.; K. i. 318.

25. His 3 daughters (viii. § 3). See also *Jerusalem*, pl. 75.

26. Dog at Wintry Door (viii. § 5). See Vol. 1, p. 50. Rep. in K. i. 320.

27. Urizen back to spectator. Hands raised. Rep. in K. i. 322.

28. He is caught in his own net.

16. EUROPE. 1794.

Copies known, 9. No. of Plates, 18. All in E Y. except 9 and 14.
See Vol. 1, p. 72; B. 107; D. 347. Text: K. i. 294.

1. *Frontispiece.* Urizen as Ancient of Days. Rep. in this Work, pl. 19; K. i. 294.

2. *Title Page.* Serpent of Materialism.

2A. Lady Cameron's copy has a young man on the right of the serpent. Rep. in K.'s Bib. 139.

4. *Preludium.* Imaginative Man waylaid by robber, Reason. Rep. in this Work, pl. 18.

5. *Above*—"Unwilling I look up to heaven."
Below—Two men strangled by a third.

5A. Separate Plate. Museum of Fine Arts, Boston. Has in addition to 5 two girlish figures in sky. These take the place of the 18 lines of text. Rep. in F. 96.

6. A Prophecy. Enitharmon descending to the red light of Orc (in a globe). K. i. 297, li. 13.

7. Enitharmon (Inspiration) awakes Orc (Revolt). K. i. 297, li. 7.

8. War (mailed figure). Pity and Compassion (two angels) behind him.

9. Famine. Not in E Y. Rep. in K. i. 300.

9A. Crouching figure. Pencil sketch (Whitworth Ins.). Rep. in Penc. D. 10.

10. Woe. Old man repels unseen enemies, woman at his knees.

10A. Same reversed in pencil sketch (Whitworth Ins.). Rep. in Penc. D. 10.

11. Two nudes blighting the harvest. Cf. Haggai ii. 17. Rep. in this Work, pl. 19.

12. Serpent belching flames (K. i. 299, li. 11).

13. Pope with bat's wings reading his Shalt-nots. Two winged women.

14. Plague. Bellman. Not in E Y. Rep. in K. i. 298.

15. Offspring of Plague. Flies, &c.

16. Prisoner and Jailer. See Vol. 1, p. 48.,

18. Man rescuing two girls. Revolution.

In the Palgrave copy, British Museum, somebody who did not in the least understand the inner meaning of Blake's poem, has written under the illustrations fragments from Milton and others.

17. AHANIA. 1795.

Only 1 copy known (W. A. White Collection). No. of Plates, 5; or 6, if we count the frontispiece reproduced in E Y., which is not in the W. A. White copy. All in E Y.
See Vol. 1, p. 75; B. 117; D. 361. Text: K. i. 323.

1. *Frontispiece.* Urizen seizes Ahania by the hair (i. § 7). K. ii. 41, li. 6.
2. *Title page.* Ahania (i. § 8).
6. Fuzon killed by Urizen's rock (ii. § 9).

18. THE BOOK OF LOS. 1795.

Only 1 copy known (British Museum). No. of Plates, 5. All in E Y.
See Vol. 1, p. 78; B. 118; D. 359. Text: K. i. 332.

1. *Frontispiece.* Eno under the oak. Rep. in K. i. 332.
2. *Title page.* Los "frozen amidst the vast rock of Eternity" (ii. § 1). Rep. in B. 60.
3. Urizen as a spider.
5. Los casting the sun "down into the deeps" (iv. § 7).

19. THE SONG OF LOS. 1795.

Copies known, 5. No. of Plates, 8. All in E Y. except 1 and 8.
See Vol. 1, p. 79; B. 115; D. 363. Text: K. i. 339.

1. *Frontispiece.* Man kneeling at an altar before a mottled Sun [i.e., Sun almost blotched out by Reason]. Rep. in K. i. 338.
2. *Title page.* Noah on Ararat, left hand on Adam's skull.
3. AFRICA. *Above*—Serpent of Reason.
   Lower—Har and his ram.
4. Har and Heva fleeing from the Misery of the Iron Age.
5. Oberon and Titania on Lilies of Havilah. The Golden Age—a contrast to No. 4. Rep. in K. i. 340.
6. ASIA. *Above*—Youth supports fainting girl. *Below*—Man in despair. [Evils resultant from rule of the Asiatic kings and priests].
7. Further evils.
8. Los, hammer in hand, creating a blood-red sun. British Museum; not in E Y. Illustrates last 14 lines of *The Book of Los*, to which it really belongs. Rep. in. K. i. 342.

20. VALA, OR THE FOUR ZOAS.

1 Copy known, MS. British Museum. No. of Leaves, 70 and fragments. See Vol. 1, p. 143; D. 398. Text: K. ii. 1.

1A. *Title page.* Trumpeting Angel. Cauldron of tortured folk.

1B. Male nude sleeping. "Rest before labour."

Night 1.

2A. Enion on her back. Blue and sepia. Rep. in E Y. iii.; Sloss i. 146.

2B. Archer on huge worm. Rep. in E Y. iii.

3A. Enion, winged, asleep (K. ii. 7, li. 3). Rep. in E Y. iii.

3B. Tharmas weeping (K. ii. 3, li. 22).

4A. Enion with infants—Los and Enitharmon (K. ii. 8, li. 20).

4B. Enion "half woman and half spectre" (K. ii. 8, li. 10).

5A. Enion, blind, follows Los and Enitharmon (K. ii. 9, li. 14).

5B. Los and Enitharmon in the forests (K. ii. 10, li. 2).

6A. Los and Enitharmon "in the moony spaces of Eno" (K. ii. 10, li. 1).

6B. Los smites Enitharmon (K. ii. 11, li. 21).

7B. Three Women.

8A. "Enion wept upon the desolate wind" (K. ii. 17, li. 3).

9A. Enion in the desert (K. ii. 17).

9B. Enitharmon about to give birth to Orc (K. ii. 56, li. 9).

Night 2.

11A. Albion on his couch (K. ii. 22, li. 1).

11B. Woman flies downwards.

12A. Figures with poles.

12B. Winged monstrosities. Rep. in this Work, pl. 43. See Vol. 1, pp. 56, 145.

13A. Luvah wasted to a skeleton (K. ii. 25, li. 24). Rep. in K.'s Bib. 34; E Y. iii.

13B. Vala kneeling over the sleeping Luvah.

14A. "Many a net is netted" (K. ii. 27, li. 10).

14B. Female torso.

15A. Orc chained to the rock. Vala.

15B. Group of Women.

17A. Enion sows the "thistle for wheat" (K. ii. 34, li. 24).

17A. Enion "wails from the dark deep" (K. ii. 34, li. 23).

VALA, OR THE FOUR ZOAS—*Continued.*

Night 3.

18A. Ahania bows before Urizen's feet (K. ii. 37, li. 2).

18B. Silenus. A struggling woman. Two men.

19A. Two boys point to something.

19B. Winged cupid on back of a man. A woman.

20A. Nude woman on her back. Man standing.

20B. Two women and two children.

21B. Urizen says, "Am I not God?" (K. ii. 41, li. 1). Ahania.

22B. Tharmas begs Enion to return (K. ii. 43, li. 29).

Night 4.

23B. Tharmas in despair (Ki. ii. 45, li. 22).

24B. Tharmas "in a wave" rapes Enitharmon (K. ii. 46, li. 28).

25B. Los "drank with joy the cries of Enitharmon" (K. ii. 51, li. 3).

26B. The binding of Urizen (K. ii. 51). See Vol. 1, p. 71.

27B. Christ seated. A boy near (K. ii. 53, li. 23).

Night 5.

28B. Enitharmon stretched on the earth (K. ii. 55, li. 5).

29B. Los beholds Orc embracing his mother (K. ii. 57, li. 22). Rep. in K.'s Bib. 36; E Y. iii.

30B. Los repents having chained Orc (K. ii. 59, li. 21).

31B. Figure with net. Man kisses woman.

32B. Los with sun. Rep. in Benoit 64; K.'s Bib. 37; E Y. iii.

Night 6.

33B. A daughter of Urizen falls forward (K. ii. 63, li. 21).

34B. Scaled monster (K. ii. 66, li. 34). Rep. in E Y. iii.

35B. Three daughters of Urizen asleep under Tree of Mystery. Rep. in Sloss i. 232.

36B. Urizen, globe in hand, explores his dens (K. ii. 63).

37B. Nude woman descends.

Night 7.

38B. Orc on the rock (K. ii. 76, li. 13). Rep. in E Y. iii.

40B. Enitharmon attracted by the 7-eyed (= 7-starred) Mill Wheel of Hayley-Urizen. See 51B. Rep. in E Y. iii.

41B. Crouching man.

42B. Large sketch. Enitharmon kneeling. Rep. in Penc. D.; M. W. 120; K.'s Bib. 38.

44A. Man stabs kneeling woman.

45B. Man reclining, woman kneeling. Rep. in E Y. iii.

46B. Vala fleeing naked (K. ii. 98, li. 32).

47B. Three figures bow before the phallus (K. ii. 90, li. 27).

48B. Prester Serpent (K. ii. 93, li. 20). Rep. in this Work, Vol. 1, p. 150.

49B. Spectre. Man's head, bird's wings (K. ii. 348, li. 24). Rep. in E Y. iii.

50B. Albion reclining in sorrow. Rep. in E Y. iii.

51B. Enitharmon pushing away the 7-eyed (starred) wheel. See 40B. She puts off "the dark Satanic body."

52B. Reclining male nude. Woman leaning in arms of a man.

Night 8.

53B. Ahania wailing. Cupid with bow sits on her (K. ii. 115, li. 19). Rep. in E Y. iii.

54B. Enion "surrounded by a shadowy vortex" (K. ii. 117, li. 12).

56B. "Then Jesus came" (K. ii. 113, li. 1).

57B. Three women laughing. Rep. in Benoit, p. 16; E Y. iii.

58B. Albion lamenting. See 50B. (K. ii. 124, line 2.)

60B. Man leaning on a stick speaks to nude woman in Lily of Havilah. Rep. in E Y. iii.

61B. Giant half buried. Flying spirit.

62B. Winepress of Luvah. Turbaned dancer. Flutist (K. ii. 143, li. 19). Rep. in Sloss i. 308.

[Separate sketch, pencil: "Theotormon woven." Dome of St. Paul's (K. ii. 101, li. 10). V. and A. Rep. in Penc. D. 23.]

Night 9.

63B. Albion (wasted to a skeleton) wakes (K. ii. 140, li. 1).

64B. Vala in river, Tharmas on bank (K. ii. 136, li. 7).

65B. Mystery. On her back is a figure with whip and cup.

VALA, OR THE FOUR ZOAS—*Continued.*

66B. Old man's face surrounded by 4 wings.

67. Woman (the soul) awakening from her grave.

68. Woman (the soul) leaping from a globe.

Fragments.

69A. Old man with rope.

69B. Vala sees feet of Luvah (K. ii. 29, li. 16). Cf. *Jerusalem*, pl. 62.

70B. Los embracing Enitharmon (K. ii. 147, li. 17).

73B. Enion "half woman, half spectre" (K. ii. 8, li. 12).

19. MILTON. 1804 and after.

Copies known, 4. No. of Plates, 45 + 5 placed at the end in E Y.
See Vol. 2, p. 1; B. 120; D. 429. Text: K. ii. 305.
The order of Plates here followed is that in E Y. iii.

Book the First.

Title page. Spiritual Form of Milton. Rep. in Sloss i.

3. *Milton. Book the First.* Milton as a star descends upon Blake and his wife.

4. Druidic gate—Blake riding from it. Rocking-stone. Cf. *Jerusalem* 70 and 90 61. Rep. in Sloss i.

8. Satan (Hayley) flaming with Rintrah's fury. He is accusing Palamabron (Blake)—Elynittria (Mrs. Blake) standing by (E Y. 7, li. 19; K. ii. 317).

12. Milton leaving his dead self.

13. Milton about to descend (E Y. 12, li. 13; K. ii. 324). Rep. in B. 62; K. ii. 324.

14. Miniature of Milton's star entering Blake.

15. *Below*—Urizen and Milton struggling (E Y. pl. 17; K. ii. 330).
Above—Alleluia after Milton's victory. Rep. in B. 63.

16. *Above*—Milton's 3 wives and 3 daughters.
Below—Los's "limbs shot forth like roots of trees." Idea from Ovid. Urizen's head is seen (E Y. 16, li. 35; K. ii. 327).

21. Blake watching Los stepping out of the sun (E Y. 20, li. 6; K. ii. 336). Rep. in K. ii. 336.

24. "The earwig armed," &c. (E Y. 24, li. 16).

26. "From Dover Cliff to Lizard Point" (E Y. 26, line 14).

29. WILLIAM. Star (Milton) descends to his left foot. Rep. in K. ii. 350.

30. Descent of Sons and Daughters of Ololon (E Y. 30, li. 4).

32. Chart of 4 Zoas and Mundane Shell. Milton's Track.

33. ROBERT. Reverse of 29. Rep. in K. ii. 356.

36. Descent of Ololon to Blake's Cottage (E Y. 36, li. 10).

38. The Hermetic Moment (Early Morning). Eagle of Genius descending to Los and Enitharmon asleep on a rock. Rep. in B. 64; K. ii. 364. See Vol. 2, p. 6.

41. Milton. Ololon kneeling before him (E Y. 42, li. 28). Rep. in K. ii. 368.

41A. Pencil drawing of 41. (V. and A.) Rep. in Penc. D. 33.

42. Forest of Error. Male nude. Two-headed serpent.

43. "To bathe in the waters of life." Six figures, hands entwined (E Y. 43, li. 1).

44. Ololon weeps over her human harvest (E Y. 44, li. 32; K. ii. 372).

45. Full page Ovid-picture. Soul in ecstasy. Figures half human, half plant. The human harvest growing.

Extra Pages.

3. Druidic sketches. Thraldom.

8. Aged Enitharmon before a gate.

22. JERUSALEM. 1804 and after.

Copies known, 6, one being coloured (General Stirling's). No. of Plates, 100. All in E Y. About 9 by 6½in. See Vol. 2, p. 54; B. 126; D. 468. Text: K. iii. 166.

1. *Frontispiece.* Los carrying the sun (31 3). Rep. in K. iii. 166.

2. *Title page.* Daughters of Beulah lamenting Albion's state (*Vala* viii. 1—15).

3. *To the Public.* "Sheep." "Goats." Daughters of Beulah.

Chapter 1.

4. *Jerusalem.* Moses and Jesus written in Greek. Rahab (law) clutching two youths. Jerusalem points to Moon of Beulah (liberty).

5. "Oh what avail the loves and tears of Beulah's lovely daughters" (5 54). Rep. in B. 65 Col.

6. Los arguing with his Spectre (bat) (8 30). See Vol. 1, p. 28. Our pl. 12.

8. Moon led astray by a fairy. Cf. K. iii. 165 re *Il Penseroso*. Our pl. 51. (63 14.)

9. *Above*—Innocence.
Below—Experience. Daughters of Zelophehad, as 5 senses, bind down Albion. (68 37.)

JERUSALEM—*Continued.*

10. *Above*—Bondage. Swan-woman in fetid lake of Udan Adan. Spectre and Emanation in one. Cf. *Jerusalem*, Plate 71; also *America*, Plate 11 (man riding on swan). The swan-woman is going *East*. Our pl. 66.
Below—Freedom. Inspiration as an Indian swimming *West* (58 43). See Vol. 1, p. 67; Vol. 2, p. 56.

13. Emanation tries to catch the spectre (bat).

14. Enitharmon (Inspiration) under a rainbow visits the sleeping Los (83 67). Rep. in B. 66 Col.

14A. Pencil sketch. No. 14 reversed. V. and A. Rep. in Penc. D. 37.

15. Abraham flees from Chaldea (15 28). Reuben hinders him (15 25).

18. Vala (body) and Jerusalem (soul) embrace. (Cf. *Job*, pl. 19 margin, and Front. to Blair's *Grave*). They are also seen asleep crowned with lilies (18 7).

19. *Above*—Albion's children exiled from his breast (19 1).
Below—Albion asleep. Rep. in B. 67 Col.

21. Hand drives Daughters of Albion through the streets of Babylon (21 29).

22. *Above*—Spectre and Emanation (22 35).
Below—The iron wheels of War (22 34).

23. *Above*—Daughters of Beulah.
Middle and *Below*—Miseries that arise through disregarding them.

24. The Moon "fled . . . from his mighty loins" (24 10). Cf. 56 18 and "Moony ark," *Milton* (E Y. 44, li. 7).

25. Albion (celestial bodies on his limbs) at the mercy of his terrible daughters. "The starry heavens are fled from the mighty limbs of Albion," pl. 27, li. 15. See also 66 17—39.

26. Hand in flames. Jerusalem, aghast, watching him. Rep. in K. iii. 200.

26A. Pencil sketch. British Museum. Rep. in Penc. D. 38.

Chapter 2.

28. Vala and Jerusalem on the Lily of Havilah (19 40). Rep. in B. 68 Col.

29. "And Vala walked before him" (29 34).

30. Los receives his Spectre and Emanation (30 16).

31. Vala with her shuttle, Jerusalem entangled in its threads (31 48, 49).

32. Vala in her veil reproaching Jerusalem and her children. "London and Canterbury tremble" (31 64, 32 12).

33. Albion ploughing the Earth (33 9) with human-headed beasts.

35. *Above*—The Saviour in flames. Rep. in B. 70.
Below—Eve (emerging from Adam's side) (42 32—35).

36. Jerusalem's children driven by Los's hammer (36 21).

37. *Above*—Between the "Oak of Weeping" and the Palm Tree (*Vala*, K. i. 406) Christ receives the fainting Albion. See Vol. 2, p. 57, also the footnote. *Jerusalem* 23 25, 48 2.
Below—Enitharmon prostrate. Los's spectre (bat) hovers over her. Cf. Plate 71. Rep. in B. 71.

39. *Above*—Albion with his three-fold bow on horseback. Being still in darkness he has bat's wings, i.e. he is in his spectre's power.
Below—Albion's sun is setting. Albion says, "I go to eternal death" (39 16). Rep. in B. 72 Col.

41. Albion bowed in grief. Scroll, "Each man is in his spectre's power," &c. See Vol. 1, p. 28.

44. Winged ark. Cherubim urging Albion as an Ark back to Eden—the Imaginative West (44 1—4).

45. "Net and veil of Vala among the souls of the dead" (42 81). "And the veil of Vala is composed of the spectres of the dead" (47 11).

46. Human-headed beasts drawing the serpent chariot in which are seated in sadness Albion and Jerusalem, who are being carried to destruction. The explanation is on Plate 33. Rep. in B. 73.

47. Albion turning from Jerusalem and casting down Vala (23 23, 59 2). Rep. in B. 74.

49. Erin, beneath Albion's Tree, addressing the unseen Daughters of Beulah.

50. Hand with three heads (the three brothers Hunt). From him issue Bacon, Newton and Locke (70 10—13). See Vol. 2, p. 42.

51. Vala crowned and weeping, Hyle (Hayley) crouching. Scofield [= Schofield] upright in flames. Cf. the figure of man with shears in the Lazar house picture. Rep. in K. iii. 240.

Chapter 3.

53. Vala as the she-pope seated on a sunflower, whose desire she thwarts. See Vol. 1, p. 58. (78 15.) Cf. *Europe*, pl. 9, Urizen as the he-pope. Rep. in B. 75 Col.

54. *Above*—This world. "Reason, Wrath, Desire, Pity." Nudes. Resembles picture on Plate 72 (54 6).
Below—Apparently illustrates 54 26.

57. *Above*—Two nude women (York and London).
Below—Jerusalem (nude) reclining (57 1). Rep. in B. 76 Col.

58. *Above*—Spectre as a bat.
Below—Man in misery reduced to a skeleton.

59. Three daughters of Los with their spinning-wheel. Illustrates 59 29—55, one of the finest passages in Blake.

JERUSALEM—*Continued.*

62. Perhaps Los (tiny figure) beholding the Divine Vision (the Imaginative part of Albion) among the flames (62 35); but see *Vala* ii. 229: "I only see his feet." Said by Enitharmon of Luvah. See also *Vala* 69B.

63. Hyle and Gwendolen. See Vol. 1, p. 101; also *Jerusalem* 56 26, 80 66, 82 47. Cf. Plate 80. See our Plate 42.

64. Daughters of Beulah guarding the sleeping Albion.

65. The Chain of Jealousy.

66. Daughter of Albion and her victim.

67. A victim on a rack (68 3).

69. A victim sacrificed on Druid rocks (66 20).

70. Druid Gateway. Small figures—Bacon, Newton and Locke—pass under it during an eclipse of the sun (70 15). Rep. in B. 77 Col.

71. Spectre and Emanation divided and miserable.

72. This world (see Plate 54). It is "Continually Building, Continually Decaying because of Love and Jealousy." Angel each side weeping. Serpent below and inscription, "Women the comforters of Men become the Tormenters and Punishers." For "power of sex" see Vol. 2, p. 57.

73. Los demolishing Natural Religion (73 32).

74. Reuben rooting in Bashan (74 42).

75. Row of Angels in circles. The "double Female," Rahab and Tirzah," embracing dragons of war. See Plate 22, also *First Book of Urizen*, pl. 23. (75 20, 89 1, 93 25.) Rep. in B. 78.

76. The Crucifixion. The Dark Night of the Soul. Los adoring Christ, who is nailed to Urizen's Tree of Mystery. By His death He opens Eternity in time and space (75 21). Rep. in B. 79, 80; K. iii. 282.

77. Tiny figure with thread, illustrating the line: "I give you the end of a golden string."

Chapter 4.

78. Eagle-headed Man (Genius) watching the sun rise. See our Plate 6. The new era is opening.

80. Gwendolen and the worm (Hyle) drawn vertically (82 74, 80 64, 82). Cf. pl. 63.

81. Gwendolen hiding a falsehood behind her loins and speaking to Cambel. The other daughters of Albion listening (80 76). Gwendolen points to the words (82 10):

> "In heaven the only art of living
> Is forgetting and forgiving, especially to the female.
> But if you on earth forgive,
> You shall not find where to live."

82. The worm Hyle.

83. Los stepping from mountain to mountain (83 76).

84. London, a beggar, is led through Babylon by a child (84 11, 12). Similar figure in *Songs of Experience*.

85. Woman with vine (bearing grapes of ecstasy) unites man to (unseen) man (44 38).

87. Enion chasing Enitharmon (who holds the hand of Los) through the four-fold desert (87 1, 86 62). Tharmas at top on left, Ahania's head below him.

91. "Albion asleep between the emblems of Jehovah (six-pointed star) and Jesus (ear of wheat in a vortex)." D.

92. England awaking from death on Albion's bosom (94 20).

93. *Above*—The three Hunt Brothers as Anytus, Melitus and Lycon (Bacon, Newton and Locke) pointing sarcastically at Jesus (Imagination) (94 20). See our Plate 65.

Below—The soul their victim (93 21, 94 1).

94. *Above*—Downfall of the three Hunt Brothers (meaning also Bacon, Newton and Locke).

Below—"England awoke from death on Albion's bosom" (94 8, 20).

95. Albion (Blake himself) arises from his sleep. His sleeping self is on the ground. Same idea as in *America*, pl. 8. (94 1, 5; *Milton* 43 4.)

96. England entering Albion's bosom rejoicing (96 2).

97. "The Fury of my course among the stars." Letter to Butts, Nov. 22nd, 1802. Blake holds the sun in his left hand, and is advancing through the firmament in a blaze of glory. This is the most splendid of all Blake's designs (97 3). Rep. in this Work, Front. to Vol. 1, Col.

97A. Pencil Drawing for 97 (in reverse). At the top Blake has written in very large letters, JOURNEY OF LIFE. Blake holds a staff in his right hand and is ascending a mountain. No moon or star. Brit. Mus. Rep. in Penc. D. 39.

97B. Similar figure in Young's *Night Thoughts*, p. 6. See D. 475.

98. *Above*—"The all-wondrous serpent" (98 44).

Below—Loathsome creatures" (98 56).

99. God embracing the soul. The ultimate union. Rep. in B. 81.

100. The Serpent Temple (composed of Druid cromlechs) from which Los has delivered man. Cf. the worm Hyle, pl. 63. Los's spectre escaping with the sun of Poetry ("the happy sun that has found a fresher morning"). Vala, with her shuttle, casting off her veil. Los with hammer and tongs. Rep. in K. iii. 320.

The following also relate to *Jerusalem:*

1. Woman-Swan in Udan Adan and Indian below. Colour print. V. and A. Same as Plate 11. Rep. in this Work, pl. 66.

2. Vala, Hyle and Skofield. Colour print. W. G. R. Same as Plate 51. Skofield is the same as Schofield. See Vol. 1, p. 132.

3. The same, larger. W. G. R.

23. THE GHOST OF ABEL. 1822.

Copies known, 4. No. of Plates, 2. Both in E Y. iii. and Sloss i.
See Vol. 2, p. 78; D. 476. Text: K. iii. 364.

1. Garden of Eden. Eve under the barren Tree of Mystery.

2. *Above*—Abel bowed in Eternity. Druid sacrifice. Adam and Eve under serpent-bound tree.

—Adam bowed in grief over Abel's corpse. Abel's ghost above.

APPENDIX 2

BLAKE'S PAINTINGS, COLOUR PRINTS, SKETCHES AND ENGRAVINGS

Abel—

1 Body of, found by Adam and Eve. Cain flees, grasping his forehead. Water-colour on panel, 1809 or earlier. (W. G. R.) Rep. in F. 78; K. iii. 116.

2 Death of. Indian ink.

Abraham—

1 Preparing to sacrifice Isaac. Altar on one side, ram on the other. Tempera on canvas, c. 1799. (W. G R.) Rep. in F. 79.

2 Id. (Museum of Fine Arts, Boston.)

3 Indian ink.

Absalom, Pardon of. Water-colour. (W. G .R.) Rep. in this Work, pl. 62.

Academic Correspondence. See Hoare.

Accusers of Theft, Adultery and Murder. Also called "War."

1 Colour print. Rep. in B. 10.

2 Engraving.

3 Sketch for No. 1. Rep. in Penc. D. 10.

Achan—

1 Stoning of. Achan kneeling in centre, nude. Six bearded Jews each with a stone. Water-colour. (Miss Carthew.) Rep. in F. 81.

2 Pencil Drawing of Achan with other figures. (Dr. G. Keynes.) Rep. in Penc. D. 26.

Adam—

1 Naming the beasts. Tempera, 1810. Rep. in Burl. 3. (Sir J. Stirling-Maxwell).

2 Adam and Eve clothed with skins. Water-colour, 1803 (W. G. R.) Rep. in F. 2.

3 God judging Adam. Colour print. 1805. See Vol. 2, p. 9.

4 Elohim creating Adam. Colour print, 1795. Rep. in F. 13 Col.; Burl. 2.

5 Adam and Eve. Water-colour. (Mrs. Morse.)

Age instructing Youth. Water-colour. Rep. in this Work, pl. 45.

Aged Man addressing a Crowd. He is under a tree. Colour print. (Brit. Mus.)

Aged Man with two crouching Women exorcising three demons, like Accusers of Theft, etc. Other group as in *Europe*, pl. 7. Uncoloured.

Allegorical Design with Dome of St. Paul's. "Theotormon Woven." (V. and A.) Rep. in Penc. D. 23.

Allegory of Human Life. A tree. Many figures. Indian ink. For Butts.

Allegory of the Spiritual Condition of Man. Tempera, 5½ft. by 4ft. (W. G. R.)

Allen, Charles—

1 Roman History. See Vol. 1, p. 89.

2 English History. See Vol. 1, p. 89.

Ancient Britons, The. Tempera. See Vol. 2, p. 38.

Ancient of Days—

1 In *Europe*. See Vol. 1, p. 52. Rep. in this Work, pl. 19.

2 Colour print, 1827. (Whitworth Gallery.) Rep. in this Work, Front. Vol. 2.

Anecdotes of Mary, 1795. Front. by Blake. Rus. 161.

Angel appears to Zacharias. Tempera. Rep. in F. 38 Col.

Angel taking huge stride in the Air. (V. and A.) Rep. in Penc. D. 21.

Angel conducting Souls to Paradise. Indian Ink. R's G. 473.

Angel lifts up hand to Heaven. Revelation x. 5. R's G. 450.

Angels hovering over Body of Jesus. Water-colour. Rep. in F. 48.

Angels, one holding book. Indian ink. R's G. 474.

Archælogia. Plates perhaps by Blake. Rus., 192.

Archimedes. Uncoloured. R's G. 475.

Ariosto. Orlando Furioso, 5 vols., 1783. One plate engraved by Blake. Rep. in this Work, pl. 5.

Ascension of the beatified Soul. Uncoloured. (V. and A.)

Assumption of Our Lady. Water-colour, 1806. (H.M. The King.) Rep. in Burl. 27.

Augustine and British Captives. Coloured. (V. and A.)

Awe-struck Group. Drawn by Robert Blake. Engraved by Blake. Rep. in F. 44; Rus. 151.

Ayloffe. See Vetusta.

Babylon—

1 By the Waters of. Water-colour. Rep. in F. 84.

2 King in Hell. Water-colour. Rep. in F. 85.

3 Whore of. Water-colour. Rep. in F. 86.

Baby's Head—

1 Pencil. (W. G. R.)

2 Two studies of. (W. G. R.)

Barry. Portrait by Blake. See Vol. 1, p. 15.

Battle of the Gods. Pen and Ink. (W. G. R.)

Beauty. A Sketch. R's G. 475.

Beggar's Opera, Scene from. Engraving by Blake after Hogarth. Rus. 153.

Bell's Ed. of the Poets, 1783.

1 Samson and Delilah. Engraved by Blake after Stothard. Rus. 142.

2 Rejected print for. Satan. Rus. 143.

Blair's Grave—

1 See Vol. 2, p. 12. See also "Death's Door."

2 Many separate or rejected Drawings. E.g.,

i. Design for Dedication. Rep. in F. 6.

ii. Sketch for Dedication. Rep. in Penc. D. 28.

iii. To the Queen. Water-colour. (B. M.) Rep. in Rus. 124.

iv. The Counsellor, King, Warrior, Mother and Child in Grave. Sepia. Rep. in K.'s Bib. 34.

v. Death of strong, wicked Man. Pencil. (V. and A.) Rep. in Penc. D. 29

vi. Soul exploring Grave. Washed with Indian ink. Rep. in Penc. D. 30.

vii. Gambols of the Ghosts. See Vol. 2, p. 12.

viii. Widow at Husband's Grave. See Vol. 2, p. 12.

Blasphemer, The. Water-colour. (Miss Carthew.)

Bonnycastle, John. Introduction to Mensuration, 1782. Front. by Blake after Stothard. Rus. 137.

Book Illustration to Young. Sepia. Rep. in K.'s Bib. 25.

Botanic Garden. Poem by Darwin—

1 Plate by Blake after Fuseli. "Fertilisation of Egypt." Indian Ink. Rep. in Sel. 219.

2 Also one Plate in 3rd ed. "Tornado." Rus. 79.

In British Museum is Blake's original drawing for 1. Rus. 158.

Boydell's Shakespeare, 1803. One Plate by Blake after Opie—Capulet finds Juliet dead. Rep. in K.'s Bib. 249.

Bramins, The. See Vol. 2, p. 39.

Brazen Serpent. (Museum of Fine Arts, Boston, Mass.)

Breach in the City. Water colour. (W. G. R.) Rep. in R.'s G. 54.

Brown, John, M.D. 1795. Rus. 162.

Bryant, Jacob. Mythology, 1774. Prints perhaps by Blake. Rus. 191.

Bunyan—

1 28 Designs, *Pilgrim's Progress.* See Vol. 2, p. 92.

2 Christian in the Valley of Shadow. Indian ink. R's G. 474.

3 Interpreter's House. Pencil. (W. G. R.)

4 Man Sweeping Interpreter's Parlour. Woodcut on pewter. Rep. in Rus. 101.

Burger's Lenore—

1 Three Plates by Blake. Rus. 123. See Vol. 1, p. 86.

2 Sketch for Plate 3. Pencil.

Burnley Art Gallery. Three Sketches by Blake. See Vol. 1, p. 33 and plates 6 and 7.

Butts, Thos., Sen., 1801; Mrs. Butts, 1809; Thos. Butts, Jun., 1809. Miniatures Col. Rep. in M. W. 78.

Cain—

1 Fleeing. See Abel, No. 1.

2 "First thoughts of Cain." Pencil. (British Museum.) Rep. in Penc. D. 24.

Calisto. Engraving by Blake after Stothard. Rus. 148.

Candlesticks, Seven Golden. R's G. 450.

Canterbury Pilgrims. See Vol. 2, pp. 15 and 38.

1 Tempera on canvas. (Sir John Stirling-Maxwell). Rep. in K. iii. 96; Burl. 32. (Detail.)

2 Engraving. October 8th, 1810. See Vol. 2, p. 41.

3 Portion of Engraving. Rep. in Rus. 92.

Catullus and Nepos. 2 Vols., 1795. Two fronts. engraved by Blake. Rus. 161.

Chalmers' Shakespeare, 1805.

1 Queen Katharine's Dream. Engraving by Blake after Fuseli. Rus. 175.

2 Romeo and the Apothecary. Engraving by Blake after Fuseli. Rus. 176.

Chaining of Orc. Dome of St. Paul's. Relief etching, 1813. Rus. 93; B. 128. See Vol. 1, p. 152; Vol. 2, p. 47.

Chaucer. Bust portrait, red cap. 18in. by 12in. R. C. Jackson's Sale, July 23, 1923.

Charity. Female figure and other figures. Tempera, 1799. R's G. 418.

Chichester, View of. Hayley's Ballads, 1802.

Children and Sheep. Boston Exhibition Catalogue, 1880.

Christ—

1 Adoration of Kings. Tempera, 1799. (W. G. R.)

2 Agony in the Garden. Tempera. (W. G. R.)

3 Angel rolling away Stone from Sepulchre. Water-colour. (Mrs. Morse.) Rep. in F. 49; Burl. 22.

4 Angels hovering over body of Jesus. Water-colour, 1808 (Mr. S. Morse.) Rep. in F. 48; K. iii. 118.

5 Annunciation to the Shepherds. (Whitworth Institute.) Rep. in Burl. 35.

6 Angel appearing to the three Maries at Sepulchre. Water-colour. (W.G.R.) Rep. in Sel. 256.

7 Angel Gabriel appearing to Zacharias. Tempera on canvas. (Miss Dodge.) Rep. in F. 38 Col.; Burl. 12.

8 Ascension, The. Water-colour, 1805. (W. G. R.) Rep. in F. 50; Burl. 24; Medici Soc. Col.

9 Assumption of Our Lady. Water-colour. (H.M. The King.) Rep. in Burl. 27.

10 Baptism of Christ. Water-colour. (Mr. F. F. Madan.) Rep. in M.W. 176.

11 Id. Unfinished.

12 Child Christ taught by His Mother. Tempera, 1799.

13 Child Christ Praying surrounded by Angels. Water-colour. (Mrs. Morse.) Rep. by Blake Soc. Col.; F. 40; Burl. 15.

14 Child Christ on a Lamb. Tempera on canvas. (Gen. A. Stirling.) Rep. in F. 41, Col.; Burl. 14.

15 Child Christ asleep on a Cross. His Mother near. Tempera. (Gen. A. Stirling.) R's G. 452.

16 Id. Joseph with compasses standing by. Tempera. R's G. 452.

17 Id. Without Joseph. Tempera. R's G. 452.

Christ—*Continued.*

18 Child Christ with Doctors in the Temple. Col., on copper. R's G. 446.

19 Christ and a Heavenly Choir. R's G. 481.

20 Christ and His Disciples. R's G. 481.

21 Christ and the Church. R's G. 481.

22 Christ appearing. Colour print. R's G. 424.

23 Christ appearing to the Apostles after the Resurrection. Tempera. R's G. 450.

24 Christ appearing to the Apostles in the Upper Room. Uncoloured. [On the back of it is "God convicting Adam and Eve."] R's G. 472.

25 Christ as the Good Farmer. (Miss Carthew.) Rep. in this Work, pl. 61.

26 Id. Indian Ink. (British Museum.)

27 Christ's Entry into Jerusalem. R's G. 448.

28 Christ showing print of the nails. Indian ink. R's G. 472.

29 Christ Baptizing. Water-colour, 1804. (W. G. R.) Rep. in R.'s G. 482; K. ii. 298.

30 Christ Blessing. Fresco. The head is larger than life size. (Mrs. Kerr.) Rep. in M W. 228.

31 Christ before Pilate. R's G. 481.

32 Christ Blessing little Children. Tempera on canvas, 1790. (W. G. R.) Rep. in F. 42; Burl. 16.

33 Christ coming forth. He descends steps. Pencil. (W. G. R.)

34 Christ girding Himself with Strength. Water-colour. (W. G. R.)

35 Christ giving sight to the blind man. Tempera. R's G. 448.

36 Christ in the Garden sustained by an Angel. Tempera. (W. G. R.) Rep. in Knoblauch.

37 Christ in the House of the Carpenter. (Miss Carthew.) Rep. in this Work, pl. 55.

38 Christ in the House of Martha and Mary. (V. and A.) Rep. in this Work, pl. 55.

39 Christ in the lap of Truth. Water-colour. (W. G. R.) Rep. in Sel. 200.

40 Christ in the Sepulchre guarded by Angels (Angels hovering over the body of Jesus). Water-colour. (Mrs. Morse.) Rep. in F. 78; Burl. 21.

41 Christ pleading before the Father for Mary Magdalene. Tempera on canvas. (R. A. Potts' Collection.)

42 Christ taking leave of His Mother. Water-colour. (W. G. R.)

43 Christ the Mediator. Tempera. (W. G. R.)

44 Christ with a bow trampling down Satan. *Paradise Lost* vi. 763 (Victory of Imagination over Reason). (Birmingham Art Gallery.) Rep. in Rus. 118.

45 Christ's entry into Jerusalem. Oil on copper. (Sir J. Stirling Maxwell.)

46 Circumcision, The. R's G. 481.

47 Covenant, The. R's G. 452.

48 Crucifixion, The. "Behold thy Mother." (W. G. R.) Rep. in Burl. 19.

49 Entombment, The. Water-colour. (W. G. R.) Rep. in F. 47; Burl. 20.

50 Id. Tempera. (Sir J. Stirling-Maxwell.)

51 Flight into Egypt. Tempera. (W. G. R.) Rep. in Sel. 168.

52 Head of Christ in Glory. Life sized. R's G. 454.

53 Healing of the Woman with an issue of blood. [Woman touching Christ's garment.] (V. and A.)

54 Holy Family. Coloured. R's G. 451.

55 Id. Tempera. R's G. 451.

56 Humility of the Saviour. Coloured. R's G. 452.

57 Hymn of Christ and His Apostles, Mark xiv. 20. Water-colour. (W. G. R.)

58 Judas betrays Him. Judas has an ample beard. Water-colour. (Mr. Alan Barlow.) Rep. in F. 45.

59 King of the Jews. Water-colour. (W. G. R.)

60 Last Supper, The. Tempera. R's G. 418.

61 Mary Magdalene at the Sepulchre. Uncoloured. R's G. 472.

62 Mary Magdalene (Woman taken in adultery). Coloured. (Museum of Fine Arts, Boston, Mass.) Rep. in F. 44.

63 Mary Magdalene (Her sins are forgiven). [See also 41.] R's G. 447.

64 Martha cumbered with much serving. (V. and A.) Rep. in this Work, pl. 55.

65 Mercy and Truth are met together. (V. and A.) Lower part rep. in this Work, pl. 64.

66 Michael foretelling the Crucifixion. Water-colour. (Mr. T. H. Riches.) Rep. in Burl. 36.

67 Miracle of Loaves and Fishes. R's G. 481.

68 Nativity, The. Tempera on copper. (Mr. S. Morse.) Rep. by Blake Society. Col.; F. 39; Burl. 13.

69 Our Lady and Child. Tempera on panel, 1825 (dated and signed). (Mr. A. B. Clifton.) Shown at Burlington Exhibition, 1928.

70 Parable of the Sower. (Wrong title for No. 25.)

71 Parable of Prodigal Son. Uncoloured. R's G. 472.

Christ—*Continued.*

72 Pool of Bethesda. Tempera. R's G. 447.

73 Procession from Calvary. Tempera. (Millbank.) Rep. in Gilc. i. p. 449.

74 Raising of Lazarus. Rep. in Gilc. i. p. 447; *Bookman*, Sept., 1906.

75 Raising of Jairus's Daughter. Tempera. R's G. 447.

76 Raising of the Widow of Nain's Son. Coloured. R's G. 448.

77 Resurrection. Same as No. 3.

78 Id. Uncoloured.

79 Rich Man in Purgatory. Coloured, 1822. R's G. 430.

80 Riposo. Coloured, 1803. Described in Blake's Letter, July 6th, 1803.

81 Id. Water-colour, half painted, 1806. R's G. 424.

82 Id. Holy Family in a tent. Tempera. R's G. 446.

83 Saviour in the Heavens. Tempera. R's G. 453.

84 Sealing of the Stone of Christ's Sepulchre. Water-colour. (W. G. R.) Paper water-marked 1794.

85 Soldiers casting lots. Water-colour, 1800. (W. G. R.) Rep. by Blake Society. Col.; F. 46; Burl. 18.

86 Simeon was not to see death. Coloured. R's G. 446.

87 Temptation of Christ. Water-colour, c. 1808. (W. G. R.) Rep. by Blake Society. Col.; F. 43.

88 Three Maries with the Angel at the Sepulchre. Water-colour. (W. G. R.) Rep. in Sel. 256.

89 Transfiguration. Coloured. (V. and A.) Rep. in this Work, pl. 54.

90 Third Hour, The. Water-colour. (W. G. R.)

91 Virgin and Child. Virgin with upraised hands. Fresco on panel, 1825. (Mr. A. B. Clifton.) Burl. Exhibition, 1927.

92 Virgin and Child in Egypt. Bust, front face. Pyramids. (Gen. Arch. Stirling.)

93 Virgin, Baptist and sleeping Jesus. Uncoloured. R's G. 472.

94 Virgin hushing the young Baptist who approaches the infant Christ. Tempera. R's G. 452.

95 Wise and Foolish Virgins. 1805. (Once Mr. Sabin's.)

96 Id. Water-colour. (Miss Carthew.) Rep. by Blake Society Col.; F. 54; Burl. 17.

97 Id. Smaller than 96. Executed for Sir T. Lawrence. (Mr. Cecil Poynder.)

98 Id. (Miss Martin, Arthur Street, Auckland, New Zealand.)

99 Woman taken in adultery. (Museum of Fine Arts, Boston, Mass.)

100 Christ on the Cross. Engraving (7in. by 5in.), said to be by Blake, in possession of Mrs. Mary Buckby, St. Francis de Sale Street, Ponsonby, Auckland, New Zealand. At foot of cross, a bearded man with a crown, a woman and some sheep. On one side, a bearded angel with helmet and spear. Nude man standing opposite.

Churchyard. Spectres frightening a schoolboy. Coloured. R's G. 461.

Clarence's Dream, 1774. Plate dated 1780. Engraved by Blake after Stothard. Rus. 138.

Clouds, personified. Uncoloured. R's G. 476.

Commins, Thomas. Frontispiece to "Elegy set to Music," 1786. Drawn and engraved by Blake. Rep. in Rus. 55.

Cosway. See Venus.

Cowper—

1 Winter. Tempera on panel. Bearded old man carrying a lifeless branch. (Mr. B. V. Johnson.) Rep. in Burl. 38.

2 Evening. Tempera on panel. A young woman with poppy wand. (Mr. B. V. Johnson.) Rep. in Burl. 38.

3 Olney Bridge (panel destroyed). See Vol. 1, p. 131.

4 Miniature of Cowper by Blake after Romney. See Vol. 1, pp. 111, 113. Rep. in "Cowper and Blake" by Dr. Hubert Norman.

5 See also under "Hayley."

Cooke and Kemble. Actors. R's G. 481.

Comus. See Milton.

Creation of Light. Coloured. R's G. 443.

Crowd. Boy beating drum. Uncoloured. R's G. 478.

Cumberland—

1 Thoughts on Outline, 1796. See Vol. 1, p. 76. Eight plates engraved by Blake:

12 Psyche disobeys.
13 Psyche repents.
14 Venus counsels Cupid.
15 The conjugal union of Cupid.
16 Cupid and Psyche.
18 Iron Age. Rep. in this Work, pl. 21.
19 Aristophanes' *Clouds*. Scene 1.
20 Anacreon. Ode 52.

Cumberland—*Continued.*

2 Two Sheets of Studies in Pen and Ink of classical figures by Blake, with inscriptions by F. Tatham connecting them with No. 1. (British Mus.) Rus. 166.

3 Message (Visiting) Card made by Blake for Cumberland 1827. Rus. 118. Rep. in Gilc. i. 399; K.'s Bib. See Vol. 2, p. 114.

Dante—

1 102 Designs, mostly in colour, 1825-6:

Hell	...	68
Purgatory	...	20
Paradise	...	10
Various	...	4
		102

Purchased by British Galleries. See Vol. 2, p. 111.

2 Engravings from No. 1. All from "Hell."

i. Whirlwind of Lovers. Rep. in B. 33.
ii. Demons tormenting Ciampolo. Rep. in B. 34.
iii. The Fighting Devils.
iv. Serpent with six feet fastening on Agnello.
v. Buoso attacked by the Serpent. Rep. in B. 35.
vi. Griffolino Capocchio. Rep. in B. 36.
vii. Bocca degli Abbati. Rep. in B. 37. See Rus. 115.

3 Sketches. One of them, "Paolo and Francesca" (W. G. R.), has been reproduced in Penc. D. 79.

4 Dante. A bust portrait. R. C. Jackson's Sale, July 23rd, 1923.

Darwin. See Botanic Garden.

David—

1 Bathsheba at the Bath. Tempera on canvas. (Millbank.)

2 David delivered out of many waters. (Millbank.) Rep. in Lang. 190.

3 Goliath cursing David. (Museum of Fine Arts, Boston.) Rep. in F. 67.

4 Joab brought Absalom to the King. Coloured. Rep. in this Work, pl. 62.

5 The Plague stayed at the Threshing Floor. Tempera. R's G. 445.

David Simple, by Miss Fielding, 1782. One Plate engraved by Blake after Stothard. Rus. 140. Rep. in *The Portfolio*, 1895, p. 17.

Death. Pencil. George Smith's Catalogue, Christie's, April and July, 1880.

Death Chamber, A. Uncoloured. R's G. 479.

Death of Earl Goodwin. Water-colour, 1780. (W. G. R.) See Vol. 1, p. 8.

Death of Firstborn—

1 Water-colour, 1805. Rus. 119. (Museum of Fine Arts, Boston.)

2 Id. Engraving. Rus. 119.

3 Id. Pencil. (W. G. R.)

Death of St. Joseph. Water-colour, 1803. (W. G. R.) Rep. in F. 53; Burl. 26.

Death of Virgin Mary. Water-colour, 1803. (W. G. R.) Rep. in F. 52.

Death and Hell teem with Life. Coloured. *Marriage of Heaven and Hell,* pl. 10. R's G. 416.

Death of an Infant. Uncoloured. R's G. 475.

Death on the Pale Horse. Water-colour. (Fitzwilliam.) Rep. in F. Col.; Burl. 25; this Work, pl. 74.

Deathbed. (On the back of the Sketch, "Pity.")

Death's Door. Print. Only one extant. Sold at Christie's, February 20th, 1928, for 520 guineas. See Vol. 2, p. 14. Rus. 42 and 88. Rep. in Catalogue of Samuel Palmer Collection, V. and A., 1926. See also that Catalogue p. 27.

Design. See Theory.

Designs from English History, 1780. Three subjects framed together. Coloured.

1 Magna Charta.

2 Keys of Calais.

3 Death of Earl Goodwin. See Vol. 1, p. 8.

Devil is come down, The. Rev. xii. 12. Coloured. R's G. 450.

Devil, Squatting. Uncoloured. R's G. 476.

Deluge, The. [The Spirit of God moved upon the Face of the Waters—sea and rainbow.] Indian ink. (Mrs. Morse.) On back is drawing of an elephant dandling a small elephant. Rep. in M W. 130; Burl. 39. See Vol. 1. p. 105, Vol. 2, p. 62.

Democritus. See Lavater.

Dives. Coloured, 1822. R's G. 430.

Diving. A man diving. c. 1793. (British Museum.) Rep. in Penc. D. 11.

Donald the Hammerer and the Fiery Cross (2 versions). Sepia and pencil. Linnell Sale, March 15th, 1918.

Don Quixote. Smollett's. Two plates engraved by Blake after Stothard. Rus. 139. *The Novelists' Magazine*, 1782.

Dream of Thiralatha. Colour print. (British Museum.) Rep. in B. 53 Col. See Vol. 1, p. 67.

Dying Man crouching with floating figures. Uncoloured. R's G. 476.

Eagle, The. Sepia. (W. G. R.)

Edward and Elenor—

1 Water-colour (lost). See Vol. 1, pp. 8, 68.

2 Id. Engraving by Blake. In Blake's *Vala* (cut in two). Rep. in B. 3. Rus. 53 and 68.

Egypt, Fertilization of. See Botanic Garden.

Elements of Morality. See Salzmann.

Elohim creating Adam. 1795. (W. G. R.) Rep. in F. 13 Col.; Burl. 2.

Elijah and the Chariot of Fire. Colour print, 1795. (W. G. R.) Two duplicates are known. Rep. in F. 70; Burl. 8.

Elijah and Elisha. Water-colour. (Mr. S. Morse.)

Elephant. See Deluge and Vol. 2, p. 62.

Elegy. See Commins.

Emma, Ordeal of Queen. Water-colour, 1778. (W. G. R.) Rep. in this Work, pl. 5.

Enfield's Speaker. Title-page, 1774; Plate, 1780. Clarence's Dream. Engraved by Blake after Stothard. Rus. 136.

English Songs. See Ritson's.

Enoch, Book of. Five Sketches. See Vol. 2, p. 116. (Mr. Allan R. Brown, New York.) No. 1, Rep. in Penc. D. 80.

Evangelist, The. Two Sketches. See Vol. 2, p. 87. Rep. in this Work, pl. 68.

Euler. Elements of Algebra. Head of Euler. Engraved from a medallion by Blake. Rus. 166. See also Blake's Letter of May 4th, 1804.

Eve—

1 Eve naming the Birds. Tempera, 1802. (Sir John Stirling-Maxwell.)

2 Eve tempted by the Serpent. Tempera on copper. (Gen. Archibald Stirling.) Rep. in F. 11.

Exodus xxix. 20. R's G. 462.

Ezekiel—

1 Death of Ezekiel's Wife. Sepia. (W. G. R.) Rep. in F. 59; R.'s G. 134.

2 Id. Indian ink. Original design for No. 1.

3 Id. Indian ink; also engraving. (British Museum.) Rep. in B. 11; Rus. 69.

4 Ezekiel's Vision (Ezek. i. 4—26.) Water-colour. (Museum of Fine Arts, Boston, Mass.) Rep. in F. 57.

5 The Dry Bones. (Fogg Art Museum.) Rep. in F. 58.

6 Thou wast perfect till inquity was found in thee. R's G. 451.

Fall of Rosamund. See Rosamund.

Fall of the Damned. Coloured. R's G. 454.

Fall of Man. Water-colour, 1807. (Gen. Archibald Stirling.)

Id. Indian ink.

Famine. Water-colour, 1805. (Museum of Fine Arts, Boston, Mass.)

Falsa ad coelum mittunt insomnia manes (Virgil). Engraving by Blake. Rus. 155.

Fate. A Drawing. (Commander O. Locker Lampson.)

Fencing Familiarised, 1870. Printed for John Bell. Three Plates, one being by Blake. See K.'s Bib.

Felpham. Unfinished drawing. (Millbank.) Rep. in this Work, pl. 36.

Fertilization of Egypt. See Botanic Garden.

Fielding, Miss. See David Simple.

Fire. Water-colour, c. 1805. (W. G. R.) Rep. in F. 65 Col.

Figure with a Glory standing before a globe. Engraving. R's G. 484.

Figures (two) with Sun. R's G. 478.

Fiery Cross (two versions). Sepia and Pencil. Linnell's Sale, March 15th, 1918.

Flaxman's Letter *re* Naval Monument, 1799. Frontispiece by Blake. Rus. 168. See Vol. 1, p. 110.

Flight into Egypt. Tempera. (W. G. R.)

Four and Twenty Elders. Water-colour. (W. G. R.) Rep. in F. 4.

Frieze of Figures. Geo. Smith's Catalogue. Christie's, April and July, 1880.

Funeral Card, Sketch for. Chalk. R's G. 475.

Fuseli. Lectures on Painting. Michael Angelo and tail-piece engraved by Blake. Rus. 95. Rep. in Rus. 71.

Gabriel. See Christ No. 7.

Garden Path, A. Pen and ink. (W. G. R.)

Gates of Paradise. See Vol. 1, p. 67; Vol. 2, p. 67. Rep. in *Everyman's Blake.*

Gay—

1 Beggar's Opera, 1790. Engraving by Blake. Rep. in Rus. 153.

2 Fables, 1793. 12 Plates engraved by Blake. Rus. 160.

Genesis. Six Designs by Blake, 1827. See Vol. 2, p. 113.

Genius of Morning. See Glad Day.

Ghost of a Flea—

1 Tempera on panel. Full length. (W. G. R.) Rep. in R.'s G. 274; F. 68.

2 In Varley's Treatise on Zodiacal Physiognomy, 1828. Rus. 131.

3 Head only. (Miss Carthew). Rep. in Penc. D. 49.

Ghost of Abel. Rep. in K.'s Bib. 20; Sloss i. 644; E Y. iii. See Vol. 2, p. 78.

Glad Day. Jocund Day. The Genius of Morning. See Vol. 1, pp. 8, 77, 155.

1 Colour print, 1795. Rep in F. 69 Col.

2 Pencil, 1780. (V. and A.) Rep. in Penc. D. 1.

3 Back View of 2. Pencil. (V. and A.) Rep. in Penc. D. 2.

4 See *Jerusalem,* pl. 76, lower figure.

God writing on the Tables of the Covenant. Water-colour, 1806. (Nat. Gallery, Edinburgh.) Rep. in F. 55.

Goats, The. See Vol. 2, p. 39.

God answering Job out of the Whirlwind. Water-colour. (W. G. R.) Rep. in F. 62.

God blessed the Seventh Day. Water-colour, c. 1803. (W. G. R.) Rep. in F. 3.

Good Farmer, Christ as the. See Christ, No. 25.

Going to and fro, and walking up and down. Job i. 7. Pencil. (W. G. R.)

Good and Evil Angels struggling for possession of a child [Los (blind), Enitharmon and Orc]. In *Marriage of Heaven and Hell* the figures are reversed. Colour print. (W. G. R.) Rep. in F. 71.

Goodwin, Death of Earl. Water-colour, 1780. (W. G. R.)

Gough's Sepulchral Monuments. See Vol. 1, p. 6.

1 Queen Phillipa. Rep. in B. 2.

2 Edward III. Rep. in this work, pl. 4.

Graphic Muse. See Hoare and Theory.

Gray—

1 116 Designs for Gray's Poems. C. 1790; published 1922. See Vol. 1, p. 92. Two rep. in this Work, pls. 29, 30.

2 The Bard. Water-colour, 1785. Lost.

3 The Bard. Tempera on canvas, 1809. (Millbank.) Rep. in K. iii. 106.

Grotesque Heads, Nine. Inscribed: "All genius varies thus. Devils are various, angels are all alike." Linnell Sale, March 15th, 1918. See Vol. 1, p. 46.

Hayley, Tom—

1 Miniature after Flaxman (medallion) and Howard, 1800. See Vol. 1, p. 96. Published June 14th, 1800. Rep. in this Work, pl. 32.

2 Portrait engraved by Blake after Romney. See Vol. 1, p. 98, and Hayley's Letter to Flaxman, July 16th, 1800.

3 "Most wonderful portrait, as large as life." See Vol. 1, p. 98.

Hayley, William—

1 Essay on Sculpture, June 24th, 1800. Three Plates by Blake: i. Pericles; ii. Demosthenes, after a design by Tom Hayley. iii. Tom Hayley from Flaxman's medallion.

2 Little Tom the Sailor. Relief etching, 1800. Two Plates drawn and engraved by Blake. Rep. in B. 61.

3 Drawing for No. 2. (V. and A.) Rep. in Penc. D. 25.

4 Heads of the Poets. See Vol. 1, p. 109. Rep. by Blake Society.

5 Ballads. 1802, quarto, 4 parts in blue wrappers. Fourteen Plates by Blake. See Vol. 1, pp. 121—124.

6 Study for the Engraving (in No. 5) of Eagle, Mother and Child. Rus. 84. Rep. in R.'s G. 178.

7 Triumphs of Temper, 1803. Six Plates by Blake after Maria Flaxman. See Vol. 1, p. 118. Rus. 173.

8 Life and Posthumous Writings of William Cowper. See Vol. 1, p. 125.

9 Ballads, 1805. Five Plates by Blake. See Vol. 2, p. 9.

10 Life of Romney, 1809. Sketch of Shipwreck, engraved by Blake. Rus. 178.

11 Portrait of Romney, for No. 10 but not used.

Head of Man tormented by flames. Engraved by Blake. Rus. 155.

Head of a Fawn. Pencil. (W. G. R.) Rep. in Penc. D. 82.

Head of an Infant. Pencil. (W. G. R.) Rep. in Penc. D. 81.

Heads of the Poets. See Hayley.

Healing of the Woman with issue of Blood. Coloured. (V. and A.)

Hebrew Letters made from Human Designs. (Whitworth Inst.) Rep. in Penc. D. 27.

Hecate. Colour print, 1793. (Edinburgh Art Gallery.)

Id. Colour print, 1793. (W. G. R.) Rep. in F. 76; Burl. 42.

Id., study for. Pencil, tinted. Rep. in Penc. D. 19.

Hector and Andromache. Pen and ink. R's G. 474.

Hercules throttling the Serpents. Pencil. See Vol. 1, p. 63.

He rode upon the Cherubim. R's G. 481.

Hervey's Meditations. Water-colour. (Millbank.) Rep. in F. 89.

Hesiod. Thirty-eight Plates engraved by Blake after Flaxman, 1817. Rus. 182.

History of England. Twenty-two Plates. Work missing. Rus. 66.

Id. See Allen.

History of Rome. See Allen.

Hoare, Prince—

1 An Inquiry into the requisite Cultivation and Present State of the Arts of Design, 1806. Frontispiece by Blake after Reynolds. "The Graphic Muse," enthroned on clouds, holds a scroll marked "Theory." The original picture by Reynolds is now in the Council Chamber, Burlington House. R. 177. Rep. in *Burlington Magazine*, May, 1907.

2 Academic Correspondence, 1804. Frontispiece, 2 pictures of Ceres, engraved by Blake after Flaxman. See K.'s Bib., No. 126.

Hollis, Thomas. Memoir of, 1780. Three Plates signed Basire, perhaps by Blake. Rus. 191.

Hope. Tinted Water-colour. R's G. 485.

Homer—

1 Odyssey (Flaxman's), 1793. See Vol. 1, p. 67. Rus. 195.

2 Iliad (Flaxman's). See Vol. 1, pp. 67, 68. Rus. 176.

3 Homer's Poetry and On Virgil. Rus. 96. Rep. in E Y. iii.

Hymn of Christ and His Apostles. Water-colour. (W. G. R.)

House of Death. See Lazar House.

Husband parting from his Wife and Child. Two assassins in ambush. Cf. *Europe*, pl. 4 (our pl. 18, where there is only one assassin).

Infant Jesus praying. See Christ, No. 13.

Infant Jesus on a Lamb. See Christ, No. 14.

In Maiden Meditation Fancy free. Uncoloured. R's G. 479.

Interpreter's House. See Bunyan.

Is all Joy forbidden? (Five figures—the Five Senses, or the Giants who formed this World.) Cf. *H. and H.*, pl. 16. (British Museum.) Rep. in Penc. D. 7.

Jacob—

1 Jacob's Ladder. Water-colour, 1808. (W. G. R.) Rep. in F. 80; K. iii. 116; Burl. 4.

2 Jacob wrestling with the Angel. Uncoloured. R's G. 471.

3 Jacob and his Sons. R's G. 481.

Jane Shore—

1 Penance of. Water-colour, 1778. (W. G. R.) Rep. in K. 120.

2 Sketch for No. 1, but smaller. (Sir H. Verney.)

3 Outline. Pencil.

4 Engraving. Rus. 53.

Job—

1 *1st, or Butts' Series.* c. 1822. Twenty-one Water-colour designs. (Pierpont Morgan Collection.) B. 65; Rus. 102. See Vol. 2, p. 80.

2 *2nd, or Linnell Series*, 1823. It was from this set that the engravings were made. See Vol. 2, p. 80.

2A Twenty-three Pencil Drawings for No. 2. (Mr. T. H. Riches.) See Vol. 2, p. 81. Rep. in Penc. D. 57—78.

3 *3rd, or Auckland Series.* (5in. by $3\frac{3}{4}$in.) (Mrs. Hickson and Miss Martin.) See Vol. 2, p. 81.

4 Engravings, 22 counting Title-page, made from No. 2. See Vol. 2, p. 81.

5 Every one also gave him a piece of money. Pencil and Indian ink sketch. (British Museum.)

6 Id. Water-colour. (W. G. R.) Rep. in M W. 271.

7 God appearing to Job in the Whirlwind. (W. G. R.) Rep. in F. 62 Col.

8 Morning Stars singing. Pencil sketch for engraving. Rep. in K.'s Bib. 23.

9 Job confessing his presumption to God, Job xl. 3. (W. G. R.) Rep. in Burl. 7.

10 Job and his friends. Indian ink, 1796. R's G. 464.

11 Job and his three daughters. Water-colour. (W. G. R.) R's G. 470.

12 Job, Head of. C. 1825. (Dr. Keynes.) Rep. in Penc. D. 56.

13 Job in prosperity. C. 1807. Blake's only known lithograph. Rep. in Rus. 91; M W. 200.

Job—*Continued.*

14 Job's sacrifice. Water-colour. (W. G. R.)

15 Satan pouring disease on Job. Tempera on panel. (Millbank.) Rep. in this Work, pl. 37; F. 61 Col.

16 The Complaint of Job. Sepia. (W. G. R.) Rep. in F. 60; R.'s G. 16.

17 Study for No. 16. (Miss Carthew.)

18 What is Man? 1793. Drawn and engraved by Blake. Rep. in Rus. 68.

19 What is Man? Sepia. Rep. in R.'s G. 136.

John the Baptist beheaded. R's G. 481.

John, St. Tempera, c. 1799. R's G. 418.

Johnson, Rev. J. Miniature, January, 1802. Executed while Johnson was visiting Hayley.

Joseph—

1 His Brothers bowing to him. Water-colour, 1785. (Fitzwilliam.)

2 Ordering Simeon to be bound. Water-colour, 1785. (Fitzwilliam.)

3 Making himself known to his brethren. Water-colour, 1785. (Fitzwilliam.)

4 Rachel giving him his coat of many colours. Coloured, 1799. R's G. 418.

5 Joseph and Potiphar's Wife. Water-colour. (W. G. R.) Rep. in this Work, pl. 56.

Joseph of Arimathæa—

1 Among the Rocks. Engraving by Blake, 1773. Rep. in Rus. 53; B. 1; K. i. 54.

2 Preaching to the Britons. Colour print, 1794. (British Museum.) B. 96. Rep. in B. 46 Col.

Josephus, Maynard's, 1785. Three Plates engraved by Blake. Rus. 148.

Journey of Life (similar to *Jerusalem* 97). Pencil. (Brit. Mus.) Rep. in Penc. D. 39.

Judgment of Paris. Water-colour. (W. G. R.) Rep. in Sel. 261.

Judgment, The Last. See Last Judgment.

Katharine, Vision of Queen. See Queen Katharine.

Keys of Calais. Water-colour. (W. G. R.)

King of Babylon in Hell. Water-colour, 1805. (Museum of Fine Arts, Boston.) Rep. in F. 85.

Ladies' Magazine, 1770—1818. Some designs may be by Blake. Rus. 191.

Ladies' Pocket Book, The. 1782—3. Two Plates engraved by Blake after Stothard. Rus. 141.

Lamb's Tales from Shakespeare, 1807. Twenty Plates engraved by Blake after Mulready. See Vol. 2, p. 21.

Lamech and his two Wives. Colour print. (W. G. R.) Rep. in F. 72; this Work, pl. 20. See Vol. 2, p. 9.

Landscape at Felpham. (Millbank.) Rep. in this Work, pl. 36.

Laocoon—

1 Drawn and engraved by Blake, 1816—17. Rus. 94. Rep. in K. iii. 358; Sloss. ii., Frontispiece.

2 Pencil. Inscribed by Tatham, "Made by Mr. Blake in the Royal Academy, Somerset House, for the article in the [Rees'] Encyclopædia." Rus. 94. (W. G. R.)

3 Small Engraving for Rees'.

Last Judgment—

1 Red and white chalk; also called the "The Fall of Man." (Sir. J. S-Maxwell.)

2 Tempera, 7ft. by 5ft. Lost, contained 1,000 figures. See Vol. 2, pp. 27, 116.

3 Uncoloured, 1807. A tracing from an original picture, 6ft. by 5ft. "Spoilt," says Blake, "by blotting and blurring demons." Lost. R's G. 466.

4 Tempera, 1808. Done for Countess of Egremont. An elaboration of the picture in Blair's *Grave* (Lord Leconfield). Rep. in F. 7 Col.; K. iii. 2. See Vol. 2, p. 16.

5 Tempera. 1820—27.

6 A Vision of the Last Judgment (19in. by 15in.) Water-colour. (Sir J. S-Maxwell.) Rep. in Burl. 29.

7 Pencil Drawing. Rep. in Real Blake, p. 270.

Lavater, Rev. J. C.—

1 His portrait. Engraved by Blake, 1801. Rus. 169. Rep. in this Work, pl. 4.

2 Aphorisms on Man, 1788. Front. engraved by Blake after Fuseli. Rus. 151.

3 Essays on Physiognomy, 1789. Three engravings by Blake. Rus. 152.

Lazar House (House of Death), *Paradise Lost*, xi. 477 et seq.

1 Colour print, 1795. (W. G. R.) Rep. in F. 73.

2 Monotype and Water-colour. (British Museum.)

Lazarus, Raising of. Rep. in *Bookman*, Sept., 1906.

Lenore. Ballad by Burger—

1 J. T. Stanley's edition. Three Plates drawn by Blake, eng. by Perry. Rus. 123. See Vol. 1, p. 86.

2. Lenore, Waking of. Pencil. (W. G. R.)

Letho similis. Coloured. R's G. 461.

Let loose the Dogs of War. R's G. 465.

Little Tom. See Hayley.

Lord hath broken the Staff of the Wicked. Coloured. R's G. 461.

Id. A Pope. Water-colour. (Museum of Fine Arts, Boston.)

Lot—

1 Lot and his Daughters. Tempera. (Public Library, Auckland.) See Vol. 2, p. 65. Rep. in this Work, pl. 67.

2 Departure of Lot.

3 Lot's Wife. Young's *Night Thoughts.* Rep. in this Work, pl. 22.

4 Lot's Escape. See Protestants' Family Bible.

Lowry, Wilson. Drawn by Linnell, 1825. Engraved by Blake and Linnell. Rep. in *Portfolio*, 1895, p. 61. Rus. 187.

Lucifer showing the Pope his destiny in Hell. Drawn and eng. by Blake. Rus. 119.

Luke, St. Tempera, 1799. (W. G. R.)

Malevolence. See Vol. 1, p. 91.

Mab, Queen. R's G. 476.

Malkin, B. Heath. Father's Memoirs of his Child. Portrait of a child engraved by Blake. Rus. 124.

Man approaching a recumbent Woman. Uncoloured. R's G. 479

Man aroused by an Angel with a Wand. Red chalk. (British Mus.) Rep. in Penc. D. 5.

Man kneeling. Angels and demons behind. R's G. 484.

Man diving into Flames. Rep. in Penc. D. 11.

Man tormented by huge Serpent. (V. and A.)

Magna Charta, The Making of. Water-colour. (W. G. R.)

Mark, St. Tempera, c. 1799. R's G. 418.

Mary, Anecdotes of. 1795. Frontispiece probably engraved by Blake. Rus. 161.

Matthew, St. Tempera, 1792. R's G. 418.

May, Robert. Engraving by Blake. Rus. 148.

Men (nude) throwing Somersaults. Uncoloured. R's G. 478.

Mercy and Truth are met together. Coloured. (V. and A.) Lower part rep. in this Work, pl. 64.

Michael and the Dragon. (Fogg Art Museum.) Rep. in F. 10.

Milton—

Group 1. **Early Designs:**

1 Ancient of Days with compasses *(Europe)*. Rep. in this Work, pl. 19.
2 Satan calling up his legions. See Vol. 1, p. 130.
3 Lazar House. Rep. in F. 73.

Group 2. **Comus Set 1,** c. 1801:

Larger or H. E. Huntington Set. Eight drawings now in the H. E. Huntington Library. All rep. in Nonesuch *Milton*. Plate 6 rep. in this Work, pl. 49.

1 Comus and his rout surprise the Lady.
2 Comus, disguised as a Villager, addresses the Lady.
3 The Brothers plucking Grapes.
4 The Brothers with the Spirit in the Wood.
5 Comus with the Lady at the Banquet.
6 Comus driven out by the Brothers. Rep. in this Work, pl. 49.
7 Sabrina disenchants the Lady.
8 The Lady restored to her Parents.

Group 3. **Comus Set 2.**

Smaller or Boston Museum Set. Lithographed in 1890 by William Griggs for Quaritch, and printed in colours. The subjects are the same as those in Set 1, but the personages are placed differently and there are other changes. Nos. 3, 6 and 8 Rep. in F.

1 "Starlight"—Comus holds the enchanting Cup.
2 Comus, disguised as a Rustic, addressing the Lady.
3 The Brothers plucking Grapes.
4 The attendant Spirit, habited like a shepherd, meets the two Brothers in the Wood.
5 The Magic Banquet.
6 The Brothers overcome Comus.
7 Sabrina disenchants the Lady.
8 The Parents welcome their Children.

Group 4. **Paradise Lost Set 1:**

The Smaller or Liverpool Set, 1807. Twelve drawings now in the H. E. Huntington Library. All rep. (col.) in Liverpool Booksellers' Co.'s *Milton*.

1 Satan calling up his Legions.

Milton—*Continued.*

2 Satan, Sin and Death at the Gates of Hell. (Not in the Boston Set.)

3 Father, thy word is passed. (Satan's spear points *down.*)

4 Satan watching the endearments of Adam and Eve. (Satan on *left* above. Cf. Group 5, No. 2.) Rep. in this Work, pl. 52.

5 Descent of Raphael. (Not in Boston Set.)

6 Raphael with Adam and Eve. (Eve is *seated.* Cf. Group 5, No. 4.)

7 Downfall of Rebel Angels.

8 Creation of Eve. (Has inconspicuous trees. Cf. Group 5, No. 6.

9 Temptation of Eve. (Tree has *smooth* bark. No thorns round it. Cf. Group 5, No. 7.) Rep. in this Work, pl. 53.

10 Judgment of Adam and Eve.

11 Prophecy of Crucifixion. (Michael has a *Roman* helmet.)

12 The Expulsion. (Adam and Eve look *up.* Cf. Group 5, No. 9.)

Note.—Mr. T. H. Riches has a large water-colour of No. 11. In it Michael has no helmet. Rep. in Nonesuch *Milton*, Vol. 1, p. 344.

Group 5. **Paradise Lost Set 2:**

The Larger or Boston Museum Set, 9 Drawings, now in the Museum of Fine Arts, Boston, Mass. These are not only larger than Set 1, they are also finer. All rep. in F. and Nonesuch *Milton.*

1 Father, thy word is passed. (Angels casting down their arrows. Satan's spear points *up.*)

2 Satan watching the endearments of Adam and Eve. (Satan on *right* above.)

3 Adam and Eve sleeping. Satan as a toad. (Not in Liverpool Set.)

4 Raphael conversing with Adam and Eve. (Eve is *standing.*)

5 Downfall of Rebel Angels. (Figures differ from those in Set 1.)

6 Creation of Eve. (Trees conspicuous.)

7 Temptation of Eve. Adam at back. (Tree trunk *covered with thorns.*)

8 Prophecy of the Crucifixion. (Serpent *coiled differently* from that in Set 1.)

9 The Expulsion. (Adam and Eve look *down.*)

Note.—The descriptions in brackets should be compared with those in the Liverpool Set.

Group 6. **On the Morning of Christ's Nativity. Set 1,** c. 1809:

The Larger or Whitworth Institute Set. Six Drawings now in the Whitworth Institute, Manchester. All rep. by the Cambridge University Press in 1924. Three in F.

1 The Nativity, with the Descent of Peace and the adoration of the Child by Nature. Rep. in F. 35.

2 The Night of Peace.

3 The Shepherds and the Choir of Angels. Rep. in F. 36.

4 The overthrow of Apollo and the Pagan Deities.

5 The Flight of Moloch. Rep. in F. 37.

6 Descent of Typhon and the gods into Hell.

Group 7. **On the Morning of Christ's Nativity. Set 2,** c. 1809:

The Smaller or H. E. Huntington Set. Six drawings now in the H. E. Huntington Library. This set is similar in general design to Set 1. The subjects are the same, but the Plates differ in detail; for example, in No. 3, "The Shepherds and the Choir of Angels," tents are introduced in Set 2. All rep. in the Nonesuch *Milton*, Vol. 2.

Group 8. **L'Allegro and Il Penseroso,** 1816 or 1817:

Twelve Drawings in the possession of Mr. Adrian Sinderen. All rep. in the Nonesuch *Milton*, Vol. 2.

L'Allegro.

1 Mirth and her Companions.

2 Night startled by the Lark. Rep. in this Work, pl. 50.

3 The Great Sun.

4 The Sunshine Holiday.

5 The Stories of Corydon and Thyrsis.

6 The Young Poet's Dream.

Il Penseroso.

7 Melancholy and her Companions.

8 Milton's Vision of the Moon. Rep. in this Work, pl. 51.

9 Milton and the Spirit of Plato.

10 Milton led by Melancholy.

11 Milton's Dream.

12 The Peaceful Hermitage.

Group 9. **Paradise Regained,** c. 1816:

Twelve Dawings in the possession of Mr. T. H. Riches. All rep. in F. (three in colour) and in the Nonesuch *Milton*, Vol. 2.

1 The Baptism.

2 The First Temptation.

3 Andrew and Simon. (Called by Figgis, Christ and John the Baptist.)

4 Mary and two Angels.

Milton—*Continued.*

5 Satan in Council.
6 Christ refusing the Banquet.
7 The Second Temptation.
8 Christ's Ugly Dream.
9 Morning chasing the Spectres of Night.
10 The Third Temptation.
11 Christ ministered to by Angels.
12 Christ returning to Mary.

Group 10, **Separate Designs:**

1 Adam sleeping and Eve listening to Satan, who is in the form of a toad. (Mrs. Bateson.) Rep. in Penc. D. 35.
2 Awake, arise, or be for ever fallen. *Paradise Lost*, i. 330 R's G. 481.
3 Ancient of Days with Compasses, 1827. Rep. in this Work, Front. to Vol. 2.
4 Almighty accusing Eve. R's G. 443.
5 Creation of Eve. Pencil. (British Museum.) Rep. in Penc. D. 34.
6 Id. Colour. (Melbourne Art Gallery.)
7 Christ with Bow. See Christ No. 44.
8 Death striking his Dart. Uncoloured. R's G. 474.
9 Eve lying in a trance. R's G. 451.
10 Eve and the Serpent. (V. and A.)
11 Eve and Satan. Uncoloured. R's G. 472.
12 Expulsion from Eden. R's G. 443.
13 Fall of Man. Uncoloured. R's G. 473.
14 Prophecy of the Crucifixion. R's G. 429.
15 God convicting Adam of sin. Uncoloured. R's G. 471.
16 Satan arousing the Rebel Angels. 1808. (V. and A.) Rep. in this Work, pl. 63.
17 Satan calling up his Legions. (W. G. R.) Rep. in K. iii. 114.
18 Id., for Lady Egremont. (Lord Leconfield) Rep. in K. iii. 114; F. 9 Col.
19 Satan in his former glory. (W. G. R.) Rep. in F. 8.
20 Satan exulting over evil. Colour print, 1795. (Miss Bateson.) Rep. in F. 12.
21 Satan, Sin and Death. Slightly coloured. R's G. 474.
22 Satan watching the endearments of Adam and Eve. (Linnell's Col.) R's G. 429.
23 So judged be Man. *Paradise Lost*. R's G. 481.
24 Warring Angels. Pencil. (British Museum.) Rep. in Penc. D. 32.

Mirth. (British Museum.) Rep. in B. 14; Rus. 94.

Misfortune and Happiness. Colour print. (British Museum.) R's G. 463.

Moloch. Pencil. (W. G. R.)

Monthly Magazine, 1797. One Plate, Wright of Derby, eng. by Blake. Rus. 166.

Moore and Son's Manufactory, Advt. of, c. 1790. Drawn and eng. by Blake. Rus. 56.

Moral Tales by Dr. Johnson and others, 1809. Several Plates perhaps by Blake. Rus. 198.

Morland. Two paintings engraved by Blake:

1 Industrious Cottager. 1788. Rus. 151.

2 The Idle Laundress. 1788. Rus. 151.

Morning Advertisement, 1782. Eng. by Blake after Watteau. Rus. 137.

Mourners, The. Indian Ink.

Moses—

1 In Ark of Bulrushes. Mother swoons in husband's arms. Tempera. Rep. in K's Bib. 215.

2 Hiding of Moses. Eng. in "Remember Me," 1825. Rus. 102. Rep. in B. 15.

3 Finding of Moses (the compassion of Pharaoh's Daughter). Water-colour. Rep. in Burl. 5.

4 Moses at the Burning Bush. (V. and A.) Rep. in this Work, pl. 57.

5 Moses and the Golden Calf. Water-colour. (W. G. R.)

6 The Brazen Serpent. (Museum of Fine Arts, Boston.)

7 Moses and the Tablets of Stone. Black and white, with touches of colour. Signed, W. B., 1774. See Vol. 1, p. 4

8 Moses striking the Rock. Water-colour, 1805. (W. G. R.)

9 Moses receiving the Law. Indian ink. R's G. 471.

10 Burial of Moses. Water-colour. (Mr. S. Morse.) Rep. in F. 56.

Naked Figure on a Cloud. Uncoloured. R's G. 478.

Naked Man seated on the Ground. Uncoloured.

Naked Man touching a Ram. At back Blake has written in title-page form, "The Bible of Hell, Vol. 1, Lambeth." Uncoloured. R's G. 463.

Napoleon, Spiritual Form of. R's G. 493.

Nativity, The. See Christ, No. 68.

Naval Monument, for the. May 28th, 1800. Three Plates eng. by Blake. Rus. 169.

Also Ticket of Admission to a Concert in aid of funds for the erection of this monument. Signed, Blake sc, 'Change Alley. Rus. 169.

Nebuchadnezzar—

1 Colour print, 1795. (W. G. R.) Rep. in F. 77 Col.; Burl. 11. See Vol. 2, p. 11.

2 Monotype. (Museum of Fine Arts, Boston.)

3 In Rossetti MS. Rep. in Penc. D. 13.

4 In *Marriage of Heaven and Hell*, pl. 24.

5 Young's *Night Thoughts*. See our Vol. 1, p. 85.

Nelson guiding Leviathan—

1 Tempera on canvas. (Millbank.) Rep. in F. 90; K's Bib. 13; and in our Work, pl. 34. See also Vol. 1, p. 110.

2 Sketch for No. 1. (British Museum.) Rep. in Penc. D. 36.

Newton—

1 Colour print, 1795. (W. G. R.) Rep. by Blake Society Col.; F. 75.

2 Sketch for same.

Noah and the Rainbow (the Prayer of Noah). 1805. (W. A. White Library). See D. 234, and Vol. 2, p. 8.

Novelist's Magazine, 1782—3. Eight Plates eng. by Blake after Stothard: Don Quixote (2), Sentimental Journey (1), David Simple (1), Sir Launcelot Greaves, by Richardson (1), Sir Charles Grandison, by Richardson (3). Rus. 141.

Non Angli sed Angeli (Augustine and British Captives). (V. and A.)

Oberon and Titania on a lily. R's G. 460.

Oberon, Titania and Puck with Fairies. Coloured. (Millbank.) Rep. in this Work, pl. 61.

Ordeal of Queen Emma. Water-colour, 1778. (W. G. R.) Rep. in R's G. 32, and in this Work, pl. 5.

Orlando Furioso. See Ariosto.

Our Lady and the Child in Egypt. Tempera on canvas. Burlington Exhibition, 1927, No. 15. (Gen. Archibald Stirling.)

Ovid's Metamorphoses. In Gilchrist i., p. 346, we read that Palmer remembered a painting of Blake's, illustrative of this work, after Guilio Romano and Durer's Melancholia.

Pastoral, A. Indian ink. Two aged shepherds, one holding a Pan's pipe. R's G. 477.

Pastoral Wooing. Young Shepherd kneeling before his sweetheart's parents, the girl standing by. R's G. 477.

Paul, St.—

1 Conversion of Paul. Coloured. R's G. 450.

2 Paul in chains before Felix. Water-colour. (W. G. R.)

3 Paul preaching in Athens. Colour print, 1803.

4 Paul and the Viper. Water-colour. (W. G. R.) Rep. in this Work, pl. 42.

5 Id. Another treatment. (W. G. R.)

Pestilence—

1 Water-colour, 1805. (Museum of Fine Arts, Boston.) Rep. in F. 66.

2 Pencil sketch. (British Museum.) Rep. in Penc. D. 31.

Penance of Jane Shore. See Jane Shore.

Philoctetes and Neoptolemos. Water-colour. (Mr. Francis Edwards.) Rep. in F. 87.

Pity (Macbeth i. 7)—

1 Colour print. (W. G. R.) Rep. in F. 75 Col.; Burl. 34.

2 Unfinished. Smaller than No. 1. (British Museum.)

3 Sketch for. Pencil. (British Museum.) Rep. in Penc. D. 20.

4 Id. and other personifications. On back, "A Deathbed." (British Museum.) R's G. 479.

Pitt guiding Behemoth, 1808. (National Gallery.) Rep. in Lang. 192.

Pitts, Edward. Engraving by Blake, c. 1790. Rus. 156.

Plague—

1 Water-colour, 1805. (Museum of Fine Arts, Boston.) Rep. in F. 64.

2 Duplicate Water-colour. (W. G. R.) Rep. in R's G. 56.

3 Sketch for Water-colour. Rep. in Gilc. i. 54.

Poetical Magazine. Blake is said to have engraved plates after Stothard for this periodical. See Symons 373; Rus. 200.

Pope in Hell. See Lucifer.

Poetry of Various Glees, 1798. Front. engraved by Blake. Rus. 168.

Protestants' Family Bible, 1780. Five Plates eng. by Blake after Rubens and Raphael. Rus. 154.

1 Abraham and the three Angels.

2 Lot's Escape.

Protestants' Family Bible—*Continued.*

3 Joseph sold.

4 The Israelitish Idolatry.

5 Joshua passing the Jordan.

Portfolio of Sketches. (Millbank.) The principal are:

1 Charon. Copied by Blake "from something else," says Tatham.

2 The Preacher of Warning.

3 The Crucifixion.

4 A Prisoner, feet in fetters.

Prophetic Figures. Pencil. (British Museum.) Rep. in Penc. D. 6.

Prodigal Son. Uncoloured. (British Museum.)

Queen Katherine's Dream—

1 Water-colour, 1807. (Mrs. S. Morse.) Rep. in F. 88, and by Blake Soc. Col.

2 Id. (Mr. G. A. Macmillan.) Rep. in Sel. 29.

3 Id. 1807. (Fitzwilliam.) Rep. in Burl. 33. See Vol. 2, p. 26.

4 Eng. by Blake after Fuseli, 1805. Appears in Shakespeare, ed. by Alexr. Chalmers, Vol. 7.

Queen Philippa. Gough's Sepulchral Monuments. Rep. in B. 2.

Q. (Mrs. Harriet Quentin—mistress of George IV.) Eng. by Blake, 1820. Rep. in Rus. 187.

Rachael. See Joseph.

Ram. See Naked.

Recumbent Figure hovered over by Angels. R's G. 462.

Regenerate Soul, The. Cancelled Plate to *Songs of Experience.* B. 96.

Rees' Encyclopædia. Seven Plates eng. by Blake to illustrate articles on Armour and Sculpture. Rus. 180.

Remember Me. See Moses, No. 2.

Return of the Spies from Canaan. Engraving by Blake. Rus. 148.

Revelation, Book of—

1 Seven Golden Candlesticks, i. 12. Coloured. R's G. 450.

2 Four and Twenty Elders, iv. 4. 1805. (W. G. R.) Rep. in F. 4.

3 Death on the Pale Horse, vi. 8. (Fitzwilliam.) Rep. in this Work, pl. 74; F. Col.

4 And the Angel which I saw lifted up his hand, x. 5. Coloured. R's G. 450.

5 Michael and the Dragon, xii. 10. Water-colour. (Fogg Art Mus.) Rep. in F. 10.

6 The Devil is come down, xii. 12. Coloured. R's G. 450.

7 And power was given him over all kindreds, xiii. 7. R's G. 451.

8 The Number of the Beast is 666, xiii. 18. R's G. 451.

9 The Whore of Babylon, xvii. 1. (British Museum.) Rep. in F. 86.

10 He cast him into the Bottomless Pit, xx. 3. R's G. 451.

11 The River of Life, xxii. 1. (W. G. R.) Rep. in Burl. Col.; F. 5.

Richardson. See Novelist's Magazine.

Richard III. See Shakespeare.

Righteousness and Peace. See Mercy and Truth.

Riposo—

1 Holy Family under Palm Tree, 1803. (Metrop. Museum, New York.) Rep in M W. See Vol. 1, p. 128.

2 Holy Family in a tent. R's G. 446.

3 Water-colour, 1806. Half painted similar to No. 1. R's G. 424.

Ritson's English Songs. Nine Vignettes eng. by Blake, 1783. Rus. 144.

River of Life. See Revelation.

Robin Hood and Clarinda. One Plate eng. by Blake after Meheux. Rus. 146.

Robinson Crusoe. (Birmingham Art Gallery.) Rep. in this Work, pl. 64.

Romeo. See Shakespeare.

Romney. See Hayley, Nos. 10, 11.

Rosamund, Fall of. Published by Macklin, 1783. Plate by Blake after Stothard. Rus. 146.

Ruth and Naomi—

1 Water-colour, 1803. Orpah and Ruth upright. (W. G. R.) Rep. in K. iii. 118; Burl. 9.

2 Colour print. Orpah and Ruth bending. (V. and A.) Rep. in this Work, pl. 37.

Salzmann, Rev. C. E. Elements of Morality. Translated by Mary Wollstonecraft, 1791. Re-issued 1792 and 1805. Sixteen of the Plates may be by Blake. Rus. 156.

Sacred to Simplicity. Woman placing a scroll on a monument.

Samson—

1 Samson subdued. Water-colour, 1805. He is discovered, asleep on Delilah's knees, by three Philistines. (W. G. R.) Rep. in F. 82. See Vol. 2, p. 8.

2 Eng. in line by Blake after Stothard for Bell's Ed. of the Poets, Vol. 13. Rus. 142.

3 Samson bursting his bonds. Delilah behind him. Coloured, 1805. R's G. 423.

4 Samson pulling down the Temple. Tempera. R's G. 445.

5. Id. Young's *Night Thoughts*, ix. 537. Rep. in this Work, pl. 27.

Samuel, Ghost of, appearing to Saul. Coloured. R's G. 445.

Satan—

1 Intended for Bell's Ed. of the Poets, 1783. Rus. 142.

2 Satan exulting over Eve. Colour print. (Mrs. Bateson.) Rep. in F. 12; Burl. 28.

3 First Sketch for No 2. Rossetti MS.

4 Satan calling up his Legions. An experimental picture. Tempera, 1st version, 1808. (W. G. R.) Rep. in K. iii. 114.

5 Id. Executed for Lady Egremont. Tempera on canvas. Second version, "the more perfect copy," 1808. (Lord Leconfield.) See K. iii. 403. Rep. in K. iii. 114; F. 9 Col.

6 Satan arousing the Robel Angels. (V. and A.) Rep. in this Work, pl. 63.

7 Satan in his former glory, Isa. xiv. 12. Water-colour. (W. G. R.) Rep. in F. 8; Burl. 10.

8 Satan smiting Job with boils. (Millbank.) Rep. in F. 61 Col.; this Work, pl. 37.

9 Going to and fro and walking up and down, Job i. 7. (W. G. R.)

Scot, John, of Amwell. Poetical Works. Two oval Plates and two Tailpieces eng. by Blake, 1782. Rus. 137.

Sea and Rainbow. See Deluge.

Searching among the Dead. Two distinct designs, one on each side paper. R's G. 479.

Sepulchral Monuments. See Gough.

Seated Woman, Sketch of. Also called "Eve." Rep. in Penc. D. 55.

Seraph, The. A Collection of Sacred Music by John Whitaker. Conscience and the Recording Angel from Young's *Night Thoughts*. Drawn by Blake and eng. by P. Jones, c. 1820. Rus. 131.

Seven Golden Candlesticks. R's G. 450.

Shakespeare—

1 Jaques and the wounded Stag, 1806. R's G. 493.

2 Brutus and Cæsar's Ghost, 1806. R's G. 493.

3 Hamlet and his Father's Spirit, 1806. R's G. 493. Rep. in Gilc. i. 272.

4 Queen Katherine's Vision, 1809. See Queen Katherine's Dream.

5 Richard III. and the Ghosts. (Mr. G. A. Macmillan.) Rep. in Sel. 59.

6 A Spirit vaulting from a Cloud. Coloured, 1809. R's G. 419.

All the above bound up in a Second Folio Shakespeare.

7 Macbeth. Lady approaching the sleeping Duncan. Indian ink. R's G. 474.

8 Macbeth. Three illustrations in monotype. (British Museum.)

9 Macbeth, Act i. Scene 7. Pity, like a naked new-born babe. c. 1795. Rep. in F. 74 Col.

10 Oberon, Titania and Puck with Fairies. (Millbank.) Rep. in this Work, pl. 61.

11 Queen Mab. R's G. 476.

12 Romeo and the Apothecary. After Fuseli. Rus. 175. See Chalmers.

13 Capulet finds Juliet dead. See Boydell's.

14 Seven Heads. Coloured. R's G. 460.

15 Timon visited by Alcibiades in the Cave. Eng. by Blake after Fuseli. Rus. 154.

Shore. See Jane Shore.

Shepherd with his Dog; also another figure. The two framed together. See Gilc. ii. 274.

Sketch for Unknown Subject. A nude woman stands before two seated figures. Rep. in Penc. D. 8.

Solomon, Judgment of. Tempera on copper. (W. G. R.)

Soldiers casting Lots. Water-colour. (W. G. R.) Rep. by Blake Soc. Col.

Sons of God saw the Daughters of Men. Tempera, 1799. R's G. 418.

Soul entering Eternity. Indian ink. R's G. 474.

Spencer, Earl (Bust). Eng. by Blake after T. Phillips, c. 1811. Rus. 179.

Spenser—

1 An illustration to (?). Indian ink. R's G. 474.

2 Spenser's "Faerie Queen," Characters in. Water-colour. (Lord Leconfield.) Rep. by Blake Soc. Col.; F. 100. See Vol. 2, p. 121.

Spiritual Form of Napoleon. Fresco. R's G. 493.

Spiritual Form of Nelson. See Nelson.

Spiritual Form of Pitt. See Pitt.

Spiritual Preceptor, The. 1809. From Swedenborg. Tempera. R's G. 428.

Spirit of God moved upon the Face of the Waters. See Deluge.

Spirit vaulting from a Cloud. See Shakespeare, No. 6.

Stedman, Capt. J. G. Narrative of five years' Expedition against . . . Surinam. Seventeen Plates eng. by Blake, 1796. Rus. 162. One Rep. in K's Bib. 32

Strong Wicked Man, Death of. (V. and A.)

Sterne's Sentimental Journey—

1 The Dance of the Peasants. Rus. 139.

2. Maria. Published by J. Johnson, St. Paul's Churchyard, May 1st, 1801. Copy in possession of Mr. W. Muir.

Stoning of Achan. See Achan.

Stothard, Blake's Engravings after:

			No of Plates.	*Date.*
1	Satan. Balmanno's Col. (Brit. Mus.)	Rus. 142	1	1779.
2	A System of Geography	Rus. 135	1	1779.
3	A New System of Geography	Rus. 135	1	1785.
4	Unknown Subject. Balmanno's Col.	Rus. 136	1	1779.
5	Enfield's Speaker, 1774 (Plates 1780)	Rus. 136	1	1780.
6	Bonnycastle's Mensuration	Rus. 137	1	1782.
7	Poetical Works of John Scot of Amwell	Rus. 137	3	1782.
8	Smollett's Don Quixote	Rus. 137	2	1782.
9	Sterne's Sentimental Journey	Rus. 137	1	1782.
10	David Simple	Rus. 137	1	1782.
11	Sir Launcelot Greaves (Smollett)	Rus. 137	1	1783.
12	Sir Charles Grandison (Richardson)	Rus. 137	3	1783.
13	The Lady's Pocket Book	Rus. 142	2	1782-3.
14	Bell's Ed. of the Poets	Rus. 142	1	1783.
15	Hoole's Orlando Furioso	Rus. 143	1	1783.
16	A Select Collection of English Songs	Rus. 144	7	1783.
17	The Fall of Rosamund	Rus. 146	1	1783.
18	Robin Hood and Clorinda	Rus. 146	1	1783.
19	The Wits' Magazine	Rus. 146	5	1784.

			No. of Plates.	Date.
20	Zephyrus and Flora	Rus. 147	1	1784.
21	Calisto	Rus. 148	1	1784.
22	Return of Jewish Spies	Rus. 148	1	1784.
23	Maynard's Josephus	Rus. 148	1	1785.
24	Young Lady embracing a Youth	Rus. 153	1	1789.

Telemachus. From the French of Fénelon. Four Plates coloured by hand, 1807. Rus. 197.

Theory. Eng. by Blake after Reynolds. Woman seated on a cloud. Also called, "Design" and "The Graphic Muse." See Hoare. Rep. in *Burlington Magazine*, May, 1907.

Theotormon Woven. See Allegorical.

Thor battering the Serpent.

Third Hour, The. Water-colour. (W. G. R.)

Thornton's Virgil—

1 3rd Ed., 1821. 17 Woodcuts by Blake.

3 Woodcuts designed by Blake and executed by an unknown hand.

1 Eng. by Byfield after Blake.

10 Eng. by Blake from antique busts, etc. Rus. 97.

Some of above rep. in B. and in *Followers of Blake* by B. See Vol. 2, p. 73.

2 Three rejected Woodcuts by Blake.

3 Twenty Pencil Sketches for No. 1. Sixteen rep. in Penc. D. 50—54.

Thiralatha. Colour print. Rus. 69. Rep. in F. 53 Col.

Thou art fairer than the Children of Men, Psalm xlv. Water-colour. R's G. 424.

Three Maries. Water-colour. (W. G. R.)

Three bowed figures worshipping the Sun. R's G. 475.

Time. See Gilc. ii. 274.

Ticket of Admission. The Company of Proprietors of the West Middlesex Water-works, 1809. Rus. 179.

Titanic Deity. R's G 478.

Tithonus and Aurora. Body-colour. R's G. 461.

Tomb, The. 1806. (British Museum.) This has some resemblances to Plate 3 of Blair's *Grave*, "Descent of Man into the Vale of Death." Rep. in Chesterton's *William Blake*, p. 168.

Tornado. Plate in 3rd Ed. of The Botanic Garden. Eng. by Blake after Fuseli. Rus. 159.

Undated Pencil Sketch. Death's Door, etc. Rep. in Langridge 184.

Unknown Subject after Stothard. Three male figures mounting steps. Priest. Robert Balmanno Collection of Stothard's works. (Brit. Mus.) Rus. 136.

Unknown Subject. Woman, standing, with floating figure clinging to her waist, etc. Rep. in Penc. D. 4.

Ugolino—

1 Sketch for design of Plate 12 in *Gates of Paradise.* Uncoloured. Rep. in Penc. D. 9. On back is a Visionary Head (? Blake's). (V. and A.) See our Plate 59.

2 Tempera. R's G. 493.

Upton, James. Linnell, assisted by Blake, 1819. Rus. 201. See Vol. 2, p. 53.

Various Figures. Red chalk. (British Museum.) Rep. in Penc. D. 6.

Varley, John. C. 1819.—

1 Portrait of Varley by Blake. Rep. in Penc. D. 40.

2 A Treatise on Zodiacal Physiognomy, 1828. Quarto pamphlet. Outline engraving of Ghost of a Flea.

Visionary Heads, most of them done for Varley. See Vol. 2, p. 63. R's G. 467.

1 Anglo-Norman King.

2 Achilles. (W. G. R.)

3 Assassin lying dead at feet of Edward I. in Holy Land.

4 Bathsheba.

5 Boadicea.

6 Builder of the Pyramids. Oct. 18th, 1819. (Miss Carthew.) Rep. in Penc. D. 41.

7 Cancer.

8 Canute (two).

9 Caractacus. (Dr. Keynes.) Rep. in Penc. D. 46.

10 Cassibelane, British Chief.

11 Corinna (two—one full face, one in profile). (W. G. R.)

12 David.

13 Edward I. Rep. in Gilc. i. 300.

14 Edward III. Rep. in Gilc. i. 300.

15 Edward III., as in the Spiritual World.

16 Egyptian Taskmaster. (W. G. R.)
17 Eleanor, Queen.
18 Falconbridge, the Bastard.
19 Five Heads of Women.
20 Friar Bacon and the poet Gray.
21 Ghost of a Flea. (Miss Carthew.) Rep. in Penc. D. 49.
22 Hotspur.
23 John, King.
24 Joseph, Mary and the room they were seen in.
25 Lais of Corinth. (W. G. R.) Rep. in R's G. 272.
26 Mahomet.
27 Man who instructed Blake in Painting. (Miss Carthew.) Rep. in Penc. D. 48.
28 Maud, The Empress.
29 Nebuchadnezzar.
30 Old Parr at the age of 40. (August, 1820.)
31 Richard Cœur de Lion.
32 Saladin.
33 Squatting Fawn, A. (W. G. R.)
34 Saul, King. (W. G. R.) Rep. in Penc. D. 42.
35 Socrates. (W. G. R.) Rep. in Penc. D. 44.
36 Solomon. (Sir Robert Witt.) Rep. in Penc. D. 43.
37 Two Types of Insanity. Similar to No. 6. Rep. in Penc. D. 47.
38 Uriah, husband of Bathsheba.
39 Visionary Head. (V. and A.) Rep. in this work, pl. 59.
40 Virgin Mary and sleeping Infant.
41 Wat Tyler (two). (Oct. 30th, 1819.)
42 Wat Tyler's Daughter.
43 Wallace. Rep. in R's G. 270.
44 Welsh Bard.

Venus and Adonis—

1 Eng. by Blake after Cosway. Rep. in Rus. 150.
2 Reduced copy, eng. by another hand. Rus. 150. Rep. in *Ramblers' Magazine*, 1823, Vol. 2, No. 8.

Vetusta Monumenta. See Vol. 1, p. 6.

Vision. A vast room with shrine. Sepia. (W. G. R.) Rep. in M W. 60.

Vision of Queen Katherine. See Queen.

Visiting the Sick. Indian ink.

Voluptuary, Death of a. Uncoloured, 1805.

War. 1805. See Vol. 2, p. 8.

War. See Accusers of Theft, etc.

War Unchained by an Angel. 1784.

Warring Angels. Michael attacks Satan. (British Museum.) Rep. in Penc. D. 32.

Water Deities. (V. and A.)

Wedgwood's Book of Designs. Eighteen sheets by Blake, 1816—1820. Rus. 182.

Whitaker, John. See Seraph.

Whore of Babylon. See Babylon.

Windsor Castle. Perhaps eng. by Blake. Rus. 199.

Wise and Foolish Virgins. 1805. See Christ, Nos. 95 and 96.

Wits' Magazine. See Stothard.

Woody Landscape. Water-colour. (W. G. R.)

Wollstonecraft, Mary. Original Stories from Real Life, 1791. Blake made for this book ten Drawings, of which six were used. Rus. 57. Rep. in Rus. 57; B. 5.

Woman taken in Adultery. See Christ, No. 99.

Woman and Child with Demons crouching below.

Wright of Derby. *Monthly Magazine*, 1797. Eng. by Blake. Rus. 166.

Wren, Sir Christopher—

1 Uncoloured.

2 With a male figure. Geo. Smith's Catalogue, Christie's, April and July, 1880.

Young burying Narcissa (so called). Similar design in *Songs of Innocence*, "The Garden of Love." Rep. in Gilc. i. 134.

Young Lady embracing bust of Youth. Eng. by Blake. Rus. 153.

Young's Night Thoughts—

1 Two large volumes. 537 Coloured Designs, 1796. See Vol. 1, pp. 82—86. Thirty pub. by Fogg Art Museum, 1927; six rep. in this Work, pls. 22—27.

2 Nights 1—4. Eng. 1797.

Zephyrus and Flora. See Stothard.

APPENDIX 3

LOST OR UNFINISHED WRITINGS OF BLAKE.

1 **Annotations to Locke and Burke.** See Vol. 1, p. 18.

2 **Annotations to Bacon's Essays,** 1798. The book is lost but Gilchrist, who saw it, has preserved some of Blake's notes. See our Vol. 1, p. 90.

3 **The French Revolution.** Last six books lost. See Vol. 1, p. 48.

4 **Barry,** a Poem. See Vol. 1, p. 16.

5 **The Book of Moonlight.** Only a few words preserved. (K. iii. 175.)

6 **The History of England.** See Vol. 1, p. 68.

7 **Oothoon.** Twelve Plates. This, however, may be another title for *Visions of the Daughters of Albion.*

8 **For Children, The Gates of Hell.** See Rus. 65.

9 **The Vision of Genesis** from which Blake read to Crabb Robinson, Feb. 18th, 1826. See Vol. 2, p. 108.

10 **Genesis,** The Bible of Hell. See Vol. 2, p. 113.

11 **Six or Seven Epic Poems,** twenty Tragedies, and Essays. See Vol. 2, p. 108.

APPENDIX 4

LETTERS AND NOTES

1. **Vol. 1, p. 96.** In Messrs. James Tregaskis and Son's 955th Catalogue (1928), pp. 36, 37 is printed the letter of Hayley to Blake, April 17th, 1800. Hayley asks Blake to make alterations in the miniature of Tom Hayley.

2. **Vol. 1, p. 101.** The similarity in sound in Chet*wynd* and G*wend*olen can scarcely have been accidental. Cf. the footnotes to Vol. 1, p. 23.

3. **Vol. 1, p. 113.** Messrs. Maggs Brothers, of Conduit Street, London, W., have kindly allowed me to copy the following letters from Flaxman to Hayley and Blake, October 7th, 1801. The letter to Hayley runs:

Dear and kind Friend,

I am ashamed to see that the date of your letter is Aug^{t} 19: and that it remains unanswered till now. I shall not presume to offer an excuse for this neglect, for I ought to have found time to answer so good a Friend, and so friendly a message before whatever my occupations might have been, and indeed so it was my intention to have done day by day, but my employments have been so numerous that I have neglected several from the inability to give the proper attention to all. I have been particularly hastened with some of my works, which agrees but ill

with the patient progress of Sculpture. I have been considerably engaged in raising Lord Mansfield in the Abbey, a tedious work, which is now nearly compleated, and I am now busy in making a composition for Sir Ralph Abercromby's Monument by the order of Government, however, the bustle I have been in does not make me less thankful for or attentive to the commission you and Mr. Weller have so kindly proposed. I have only to beg a little indulgence in time and I will perform it in the best manner I can; I shall be glad to know when convenient what part of the Cathedral seems to be best suited to the reception of this memorial, for light, height and vicinity to the interment; as Mr Dear was a man of great integrity I think a figure of Justice holding the equal balance might be a proper emblem, I shall be thankful for your opinion on this subject with any additional suggestion, and I shall then send a drawing—in the meantime I am anxious to know the Muses meditations at Felfham (sic), Mrs Flaxman unites in every good wish with

Dear Friend

Oct^r 7, 1801. Your most obliged

Buckingham Street, & Affectionate servant

Fitzroy Square. J. Flaxman.

I shall beg your permission to address the other side to Mr Blake.

Dear Blake,—

I rejoice in your happiness and contentment under the kind and affectionate auspices of our friend. Mrs Flaxman and myself would feel no small gratification in a visit of participation in the domestic innocence and satisfaction of your rural retreat; but the same Providence that has given retirement to you has placed me in a great city where my employments continually exact an attention neither to be remitted or delayed, and thus the all bestowing Hand deals out happiness to His creatures when they are sensible of His Goodness, the little commissions I troubled you with in my last are such as one friend offers unwillingly to another on account of the scanty recompense, but I know you relieve yourself from more tedious labours by Composition and Design. When they are done let me have them and I will take care to get the money for you. My wife unites in love to you and Mrs Blake with your affectionate

J. Flaxman.

Blake's reply was the glorious letter of October 19th, 1801, in which he says: "I rejoice to hear that your great work [the statue to Lord Mansfield] is accomplished."

4. **Vol. 2, pp. 125—127.** To the list of personages mentioned on these pages should be added: **Thomas Butts,** who died in 1845; his son Thomas (the **Tommy Butts** of these pages), who died in 1862 at the age of 84; and **John Linnell,** who died at Redhill, Surrey, in 1882, at the age of 90, and was buried in Reigate Cemetery.

5. **Vol. 2, p. 141.** At the top of the page should have been the words **Book the Second.**

6. **Vol. 2, p. 159. Falso ad coelum,** &c. This is from Æneid vi. 897: "The infernal gods send false dreams to the upper world."

7. **Vol. 2, p. 166. Letho similis** = Like death. (British Museum.)

Plate 75.

Mr. THOMAS WRIGHT, Founder and Secretary of the Blake Society, delivering an oration at Blake's Grave, in Bunhill Fields, on August 12th, 1927, Centenary Day. This Memorial Stone, which had been provided by the Blake Society, is close to the spot where Blake lies. Indeed, standing on the path in front of his stone you stand immediately over the grave. To the left of the Speaker is the Chairman, the Rev. George McNeal, of Wesley's Chapel. On the right of the Stone is its Designer, Mr. P. H. Hood, holding a book.

See page 124. *Photo Press.*

Plate 76.

THE CROMWELL TOMBS, BUNHILL FIELDS.

To show the position of Mrs. Blake's Grave. It is close to the stone of James Hiley, which is seen above the Henry Cromwell monument—the one on the left.

See page 124.

Lent by Mr. A. W. Light.

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